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DECEMBER, 1974

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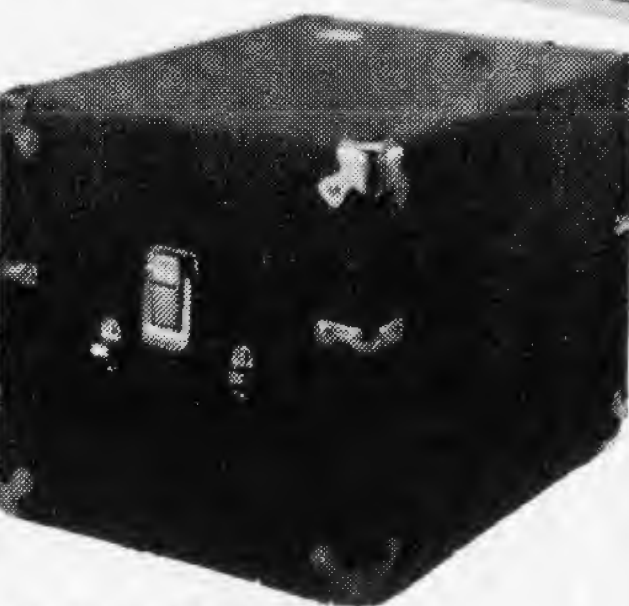
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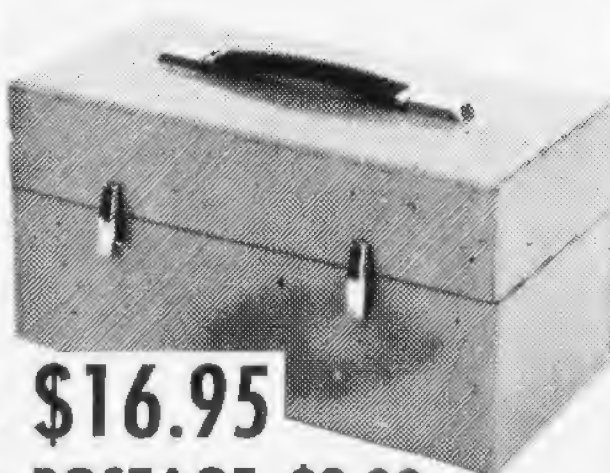
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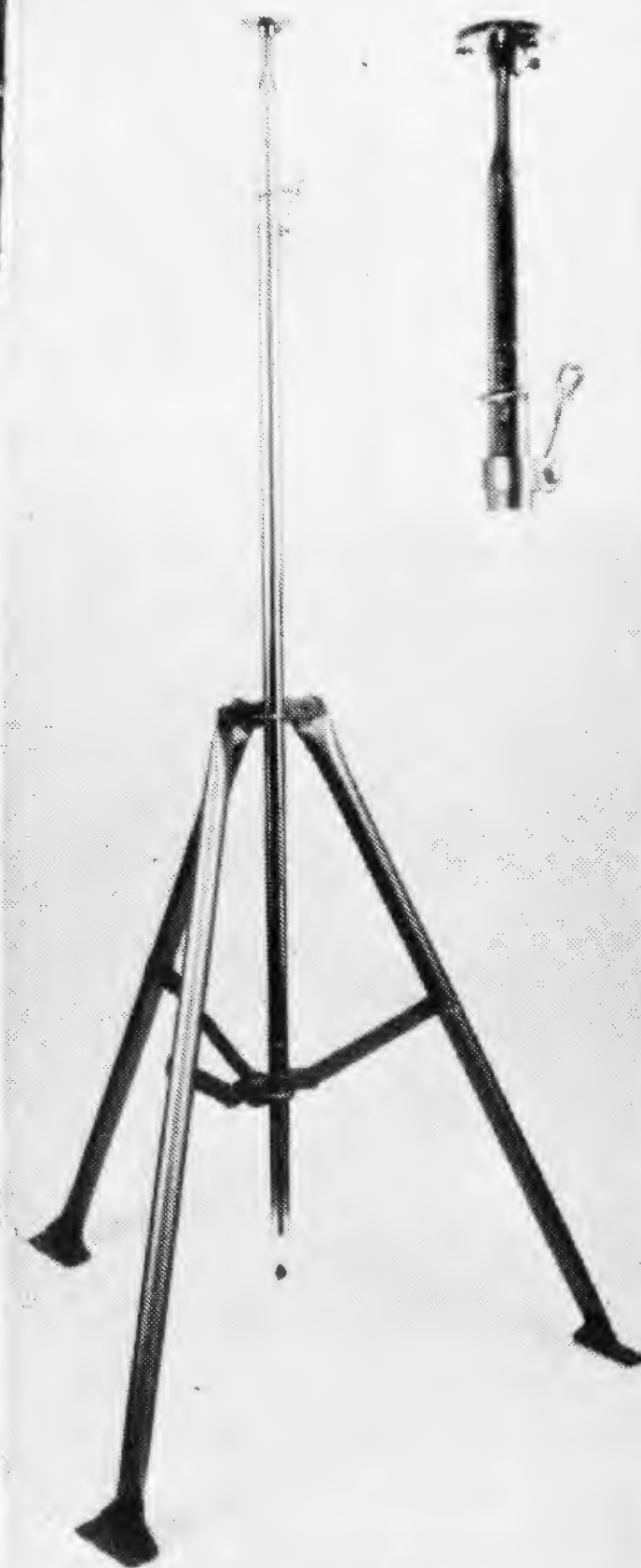
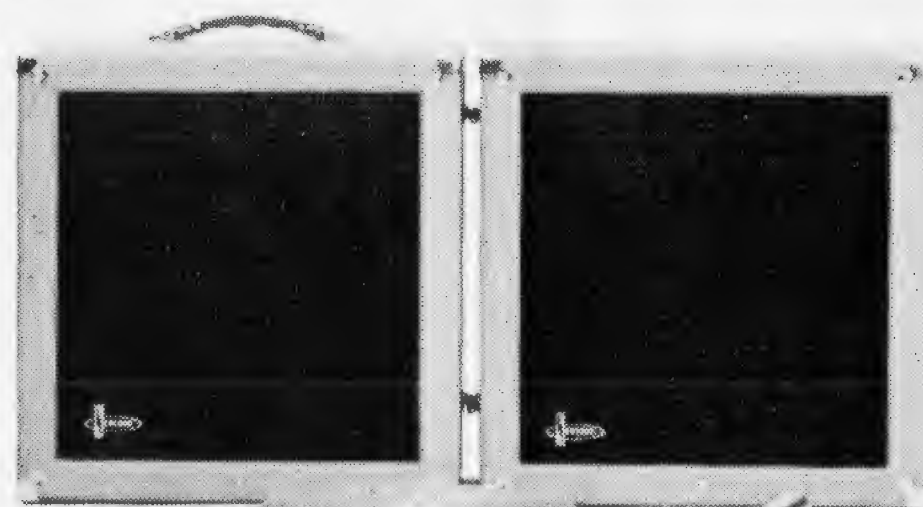
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FROM THE FLOOR

Letters of interest to readers appear in this section. Send your comments to the editor giving full name and address. Unsigned letters are ignored.

Dear Editor:

Recently I had a one-night calling stand at Monash University in Melbourne. After finally getting my gear to the hall, along tunnels and up lifts, I was surprised to find that a band of four entertainers had also been engaged. They had all the latest equipment and were to entertain the students from 8 to 9:30 pm, when I was to take over for square dancing. To me, this band was deafening. The lights were dimmed and the crowd of 400, all students, sat on the floor and a few "danced" while others stood around. I could not help thinking that if this band was not able to get these young people dancing, what hope had I? When 9:30 came I called for more lights and with my under-powered equipment called for them to form up in what we have in Australia, a "round up." To my surprise nearly everyone

joined in. As the night progressed their square dancing improved and after teaching movements by hoedown calling, by the end of the
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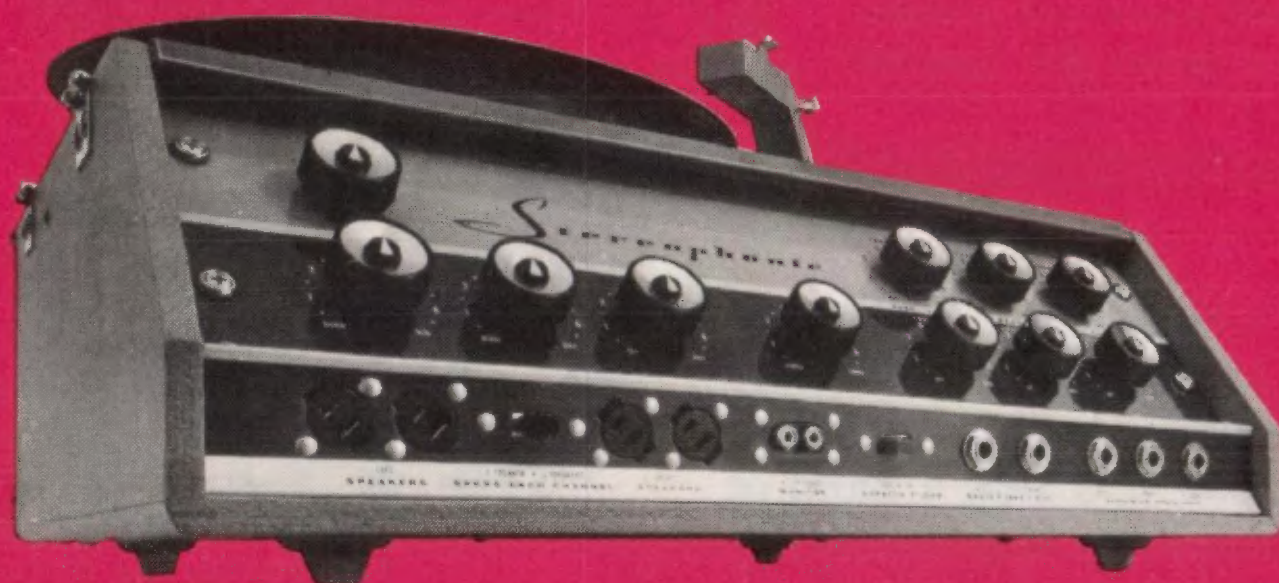
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NATIONAL CONVENTION NOTES: Latest word from Kansas City, host of the 24th National Square Dance Convention to be held June 26, 27 and 28, 1975, is 4,374. (Our guess is 12,581 total registrations.) It's wise to get your registrations in early while hotel room selections are good. The January issue of this magazine will contain your copy of the pre-registration form....It is now confirmed that the Caller's Seminar for the 25th National in 1976 (Anaheim, California) will be conducted by Lee Helsel, Johnny LeClair and Bob Page.

FILM HONORED: "A Visible Anthem," the documentary saluting Lloyd Shaw and the Foundation bearing his name, is presently being considered in the national and school awards program of the Freedom's Foundation at Valley Forge. The film, produced as a public service by the Walsh Foundation in Fort Worth, Texas has already been viewed by thousands across the country.

RENEWED INTEREST IN COMMEMORATIVE STAMP: We are beginning to get Xerox copies of petitions from different parts of the country that are being sent to the Citizens' Stamp Advisory Committee in Washington, D.C. Because the 25th National Square Dance Convention, slated for Anaheim, California, in 1976 is an official event of the Bicentennial, it seems appropriate that the opening day of the Convention, Thursday, June 24, 1976, would be an extremely logical time for a First Day of Issue. An estimated 30,000 square dancers could very conceivably be present at this Convention, perhaps the largest single crowd to mark such an event. If the stamp does materialize, the postal service people should be prepared for an exceptionally large First Day Sale. Other activities continue to be spotlighted with commemorative stamps. The latest is a stamped envelope saluting tennis. Here's hoping that square dancing will be selected to be featured soon.

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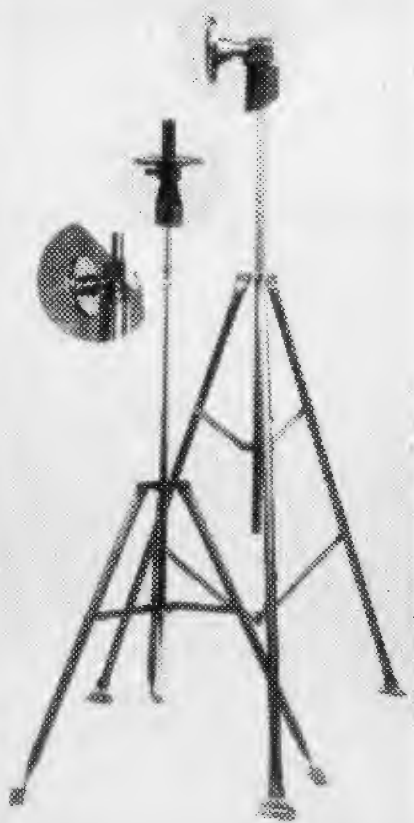
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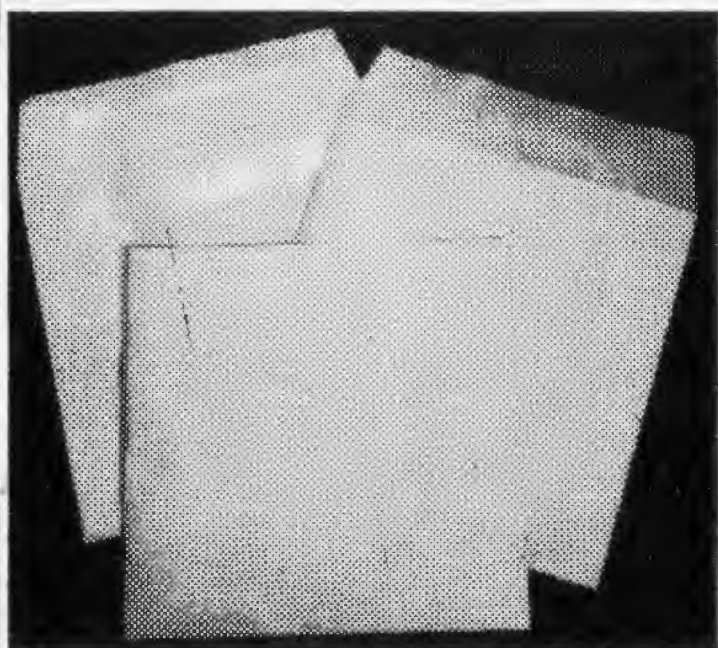


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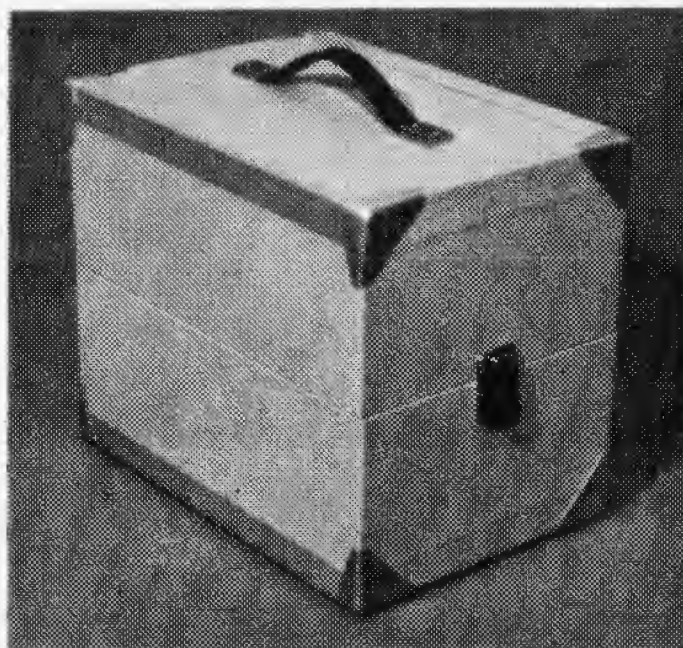
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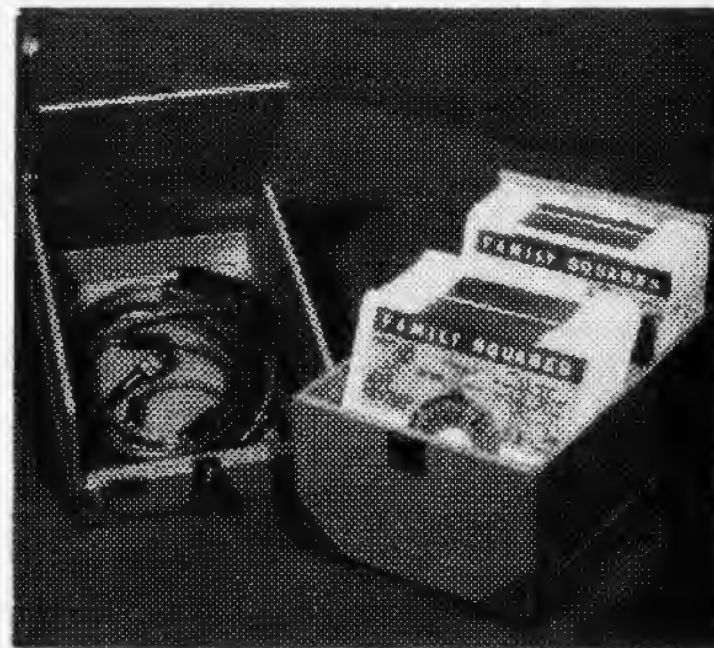
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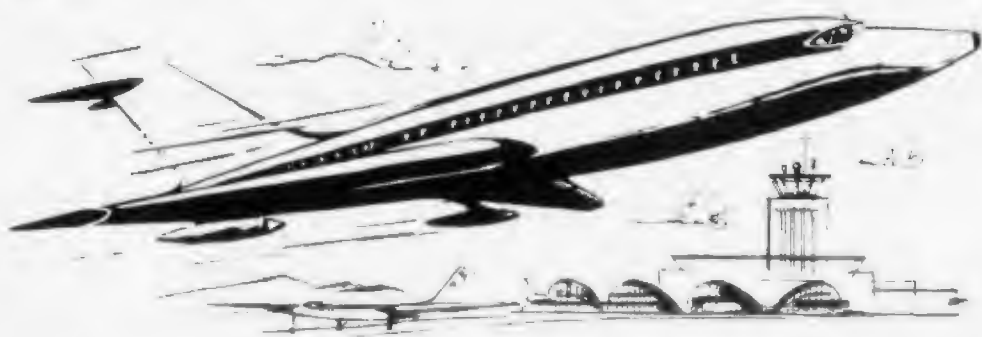


AS I SEE IT

bob osgood

December, 1974

NOT LONG AGO, while completing a calling tour during an airline strike, traveling Bob Page found himself stranded in Florida on the same day he was to call a dance back in California. Not one to give up easily and having exhausted all normal avenues to get home, he called a square dancing friend and spelled out the problem. As a result it was just a matter of an hour or so and Bob was on his way home — on one of the few planes flying at the time.



Of course it didn't hurt Bob at all to have a square dance friend who also just happened to be the vice-president of an airline. But incidents like this help to point up some of the tight squeezes traveling callers sometimes find themselves in.

Take the case of one traveling caller who made his flight all right but inadvertently left his records in the previous city. (He made out O.K. by borrowing records from a local caller.) Or the traveling caller whose baggage was sent on a plane to Seattle — as he headed for New Orleans. Or the traveling caller and his wife who pulled into town fully three hours before dance time only to discover that he was reading the next week's schedule and on that particular night he was scheduled to do a clinic 1500 miles in the opposite direction.

As you can gather by now one of our lead articles has to do with that mysterious breed known as the Traveling Caller. On page 26 we've run the current traveling callers' list with a good selection of names and addresses of some of the many fine callers who spend a

good part of their calling lives on the road. Running the list, of course, is a *free service* and SQUARE DANCING magazine is in no way an agent for any of these callers. Simply listing their tour information doesn't imply any sort of recommendation. We just know that if you're looking for some of these people and hope to line up one for a coming festival — the list could come in handy.

Square Dancing has come a long way since our early recollections of this phase of the activity. We have vivid memories of being the first out-of-town caller to visit many areas. This goes back a ways — into the late 1940s, but some time we hope to write down some of those early experiences and talk about them here in the magazine. One thing we do remember clearly was the privilege we felt in being invited into square dancers' homes — wherever we went. To have dinner as a part of the family, perhaps to help with the dishes, go over the homework with the kids — or just talk with the family before it was time to get dressed and head out for the square dance — this was a highlight of travel calling.

Perhaps the days of the traveling caller have changed from those earlier times but the people are still pretty much the same and the thrill of calling for a different group in a distant city must remain one of the bonus experiences this activity has to offer.

Introducing The Plus Ten

A MOST INTERESTING OUTGROWTH of the 1974 CALLERLAB Callers' Convention in St. Louis was the jump into prominence of the term "Mainstream." As it has been referred to, mainstream is neither the very simple plateau of dancing involving just the first fifty basics, nor is it the highly specialized strata known as "high level" or "challenge." It is that area — somewhere in between — that becomes "home" for perhaps the greatest number

of today's dancers.

Last spring with the encouragement of many dancer and caller groups, the members of CALLERLAB decided that what was needed was some form of *clearing house* to screen the hundreds of new calls coming out each year and to determine if any of these movements might fit into those weekly club dances which were neither workshops nor challenge-type affairs. The result was the selection (see the September issue of SQUARE DANCING) of two movements for September, October and November.

One of the guidelines for this group was its instruction to come up with no more than two movements for any three month's period and when Walk and Dodge and Recycle were chosen the maximum number for that first period was reached. This month the CALLERLAB Committee, made up of some 20 callers and headed by Jack Lasry of Miami, Florida, has come up with just one movement for December, January and February. A description of this movement, Coordinate, will be found on page 29.

In starting a program such as this certain assumptions had to be taken. For one thing, *mainstream* dancing as it is today, needed to be defined. A sizeable number of callers were polled and as a result a list of Ten Plus movements, when added to the current 75 Basics of Square Dancing, made up a list that mainstream dancers on the average were dancing today.

As a form of mini-handbook, we present these Ten Plus movements starting on page 9. In addition to the description of each one we have also added some illustrations and some "styling tips" which we hope will be helpful.

We see this new program working something like this. With the Basic 75 as the "point of reference" — new dancers being readied for club dancing will also learn the Plus Ten of the current season before going into club dancing. This may be accomplished in a number of different ways. Then, during the year, as many as eight additional movements may be recommended by the CALLERLAB Clearing House Committee, and these will be introduced by the callers at the mainstream club dances.

By this time next year a committee will have taken a look at the 1975 Plus Ten list

and at the quarterly CALLERLAB recommendations. Perhaps the committee may decide that some of the movements on the changing PLUS Ten list should be moved up nearer the top of the list. Maybe some should be dropped down or taken off altogether. Then, looking at both the list and the quarterly movements that have been in use for at least six months, a 1976 PLUS Ten list will be developed and will appear here in the December, 1975, issue of SQUARE DANCING.

This is the plan as it stands at the present time. Only experience will prove whether it is correctly conceived.

How We Dance

EVER SINCE WE GOT UP on our soap box and began talking about the importance of styling and standardization we've been aware that we weren't alone in having such thoughts. We heard callers and dancers voice some of these same feelings at festivals and conventions. We received letters — from all over — many saying the same things only finding different ways of saying them.

We've always been aware that a big part of the story of good dancing has been timing. How many steps does it take to do each of the different basics and each of the experimental movements? When it came to writing the Basic Caller/Teacher Manuals and the dancers' Basic Movements Handbooks we listed the counts — usually as they might be figured from a standstill or static position. Of course with dancers in motion the number of steps it takes to do one movement would blend in with the count of both the previous movement and the follow-up movement. And, depending upon what these "before" and "after" movements were, the number of steps *could* vary by one, two, or even more. At any rate, it has always been a welcome pleasure to hear that others felt as we do, that this *is* important.

Just recently we were reading that excellent Washington D.C. area publication MIKE and MONITOR and happened on an article by veteran caller Mac Parker. He titled it "A New Approach to the 'Drop Out' Problem" and it appealed to us to such a degree that we called Mac and got his permission to reprint at least a portion of it in this issue. You'll find it starting on page 15.

PLUS TEN

today's concept in square dancing

WHILE IT HAS BECOME OBVIOUS that more and more new dancers are receiving a universal foundation in square dancing by being taught the 50 Basics and the extended 25 Basics during their 30 weeks in new dancer classes — it is also apparent that more than just these 75 are being danced in the average “mainstream” club dances.

An extensive four-month survey of callers regularly engaged in calling this type of club program, not only in North America but in countries overseas, indicated a list of almost 40 possible PLUS movements. Of special interest was the fact that, for the most part the total number of extra movements used was somewhere around ten. In some instances the list might have reached 18 or 20 and in others as few as five or six, but ten seemed to be a good average to live with.

And what were the movements being used? That's where the rub came in. No two lists were exactly alike. To be sure, there was much duplication and in some areas considerable confusion as to just what we were looking for. To simplify it, here was the situation as we saw it.

A. *With the 75 Basics Program* (as worked out by more than 200 callers and as outlined in the Caller/Teacher Manuals for the Basics and Extended Basics Program) as the square dance foundation for the greatest number of new dancers coming into the activity today — this is the first *Point of Reference*.



B. *The Mainstream Club Program* at any given time utilizes some, if not all of these Basic 75 and an additional list of changing PLUS movements. The greatest number of Festivals, Roundups and Conventions build their programs within this Basic range.

C. *Square Dance Workshops*. For those who have the time and like to sample some of the 200 to 300 new movements introduced each year, workshop groups that meet weekly or once or twice each month are often very popular.

D. *More Challenging Groups*. And there are many varieties of tailor-made programs to fit the needs of dance groups with more than the average amount of time available to devote to their hobby. Some of these groups have on the repertoire list more than 600 movements the members are able to master.

But — Back to the Mainstream

The most pressing need at the moment is establishing just what the *mainstream dancer* is dancing at this point in time. To come up with an answer we've had to strike an average. The Ten movements that will make up this list appeared on more of the questionnaires than any others. And, remember, this sampling reflects the East and West coasts as well as the mid-sections of North America — and areas overseas.

The ten movements are presented in an order of greatest acceptance with the first three having appeared on every one of the questionnaires returned. The final movement, Turn and Left Thru, appeared on 81% of the returns.

Here, then, is the list. We invite you to use it during the coming year along with the rest of us. We know that you realize, of course, that no list of this type is perfect. However, we do feel that it is a very workable list and most important of all — *it is a start!*



CURLIQUE: Facing dancers take right hands and as the lady ducks under the man walks around.

(PLUS ONE)

CURLIQUE: A facing man and lady touch raised right hands. The lady turns three-quarters left face under the touching hands as the man walks forward and turns one-quarter right face. Dancers end right shoulder to right shoulder, facing in opposite directions.

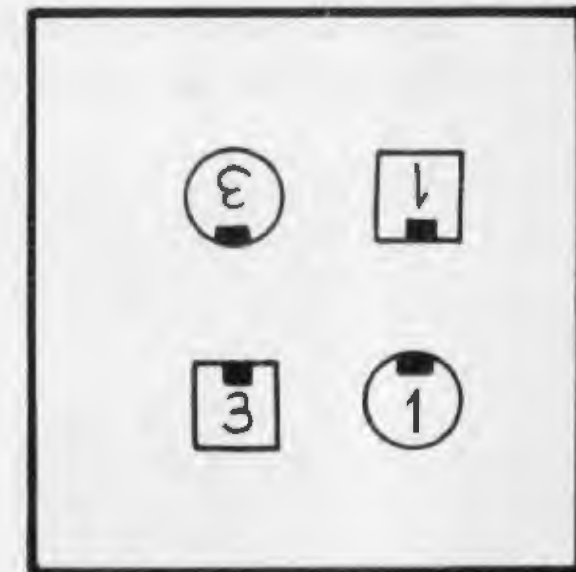
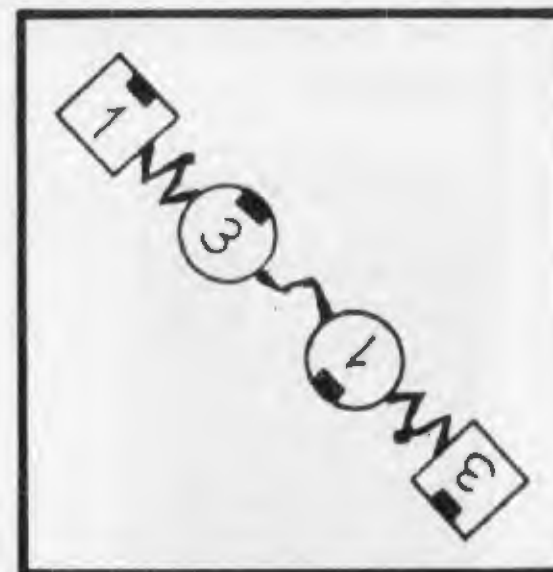
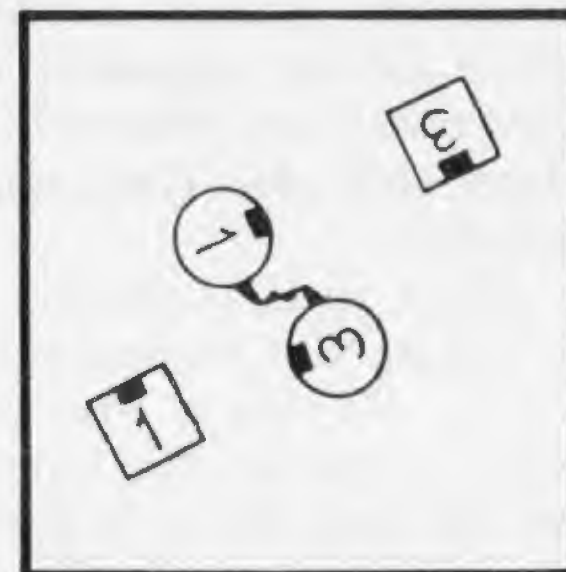
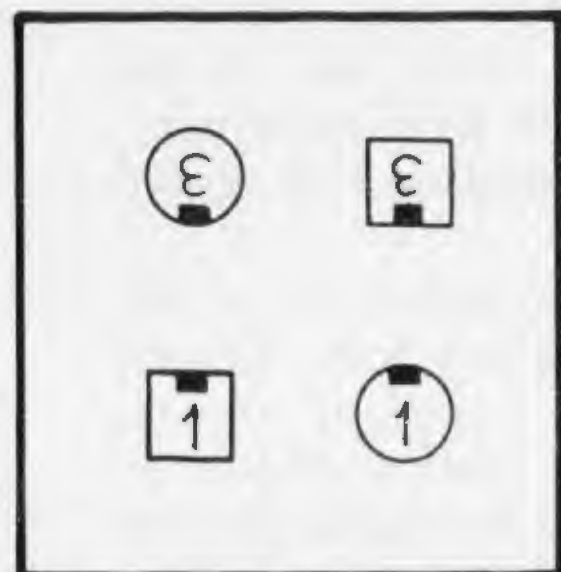
(PLUS TWO)

FLUTTER WHEEL: Starts with two facing couples. The ladies (or right hand persons) go into the center and do a turn thru, turning by the right forearm. As they move adjacent to their opposite person (the man or person originally on the left of the two couples), they reach with their free left hand and taking the right of the opposite continue on around to the lady's starting position. The ladies release right forearms and end facing the other couple.

STYLING: Those doing the turn thru in the center should remember the principle of the arm turn. It should be a comfortable movement with the hand on the inside of the arm of the person with whom they are turning. The hand should be flat against the forearm, past the wrist but not past the elbow joint. The elbow is bent at about a 90° angle and

STYLING: This is another of the turn under movements that requires no grip. A light palm-to-palm pressure is all that is needed. Men will let the lady's palm turn gently, remembering that she can turn by herself. The lady always turns left face, the man will always turn right. **COUNT:** To be done comfortably, allow 4 beats.

the arms are held away from the body about 45°. The center of the turn will be at the point of the joined arms, so that each dancer is moving equally around the other. As the half turn is completed dancers will pull by each other releasing the armhold simultaneously so that the forward motion is not arrested by retaining the grip too long. Meanwhile, the "inactive" persons (the ones on the left) must anticipate the approach of the opposite dancer and step beside that person taking the left hand of that dancer and crossing the square to face in toward the center. Hesitation on the part of the person originally on the left can result in a grabbing motion or a slowdown of the movement of the other dancers. When done properly this is a very smooth, flowing movement. **COUNT:** A total of 8 should be allowed for the complete movement for comfortable dancing.



FLUTTER WHEEL: The ladies step forward, do a turn thru, pick up their opposite man and return to their starting position.

(PLUS THREE)

SWEEP A QUARTER: Facing couples with inside hands joined with partner will continue a 90° circling movement either right or left depending upon previous body flow direction.

STYLING: Remember that this is a circling

movement so a slight bend of the arms is all that is necessary. If one person bends the arm more than the other, it will result in a strain on the arm and wrist and will restrict the movement of the other person. COUNT: Since the movement is only a one-quarter circle and is never done from a static position, most dancers accomplish it in 4 steps.



SWEEP A QUARTER: The dancers continue on from a previous movement and circle or "sweep" 90°.

(PLUS FOUR)

WALK AND DODGE: From parallel waves or 2 parallel couples with partners facing in opposite directions, dancers facing in walk across the square (circulate) to take the place of the person who was directly in front of them. Those facing out side-step (dodge) to fill the spot vacated by the "walker" who was formerly beside them.

STYLING: Dancers facing out (dodgers) must move as soon as the dancer beside them begins to move across the set so that their spot is vacated in time for the person walking across the set to move into position. Those facing out must also remember to remain facing out and not turn back. COUNT: It will take the person moving across the set about 4 steps to move into position.



WALK AND DODGE: From two parallel alternately facing couples, those facing across move forward (circulate one position) while those facing out side-step to fill the vacancy.



SCOOT BACK: Those facing in do a turn thru in the center while those facing out do a fold in to the position just vacated beside them by those doing the turn thru.

(PLUS FIVE)

SCOOT BACK: From parallel ocean waves dancers facing in step forward to meet in the center and do a turn thru. Dancers facing out fold into the spot vacated by the person who was formerly beside them to reform waves. The movement can also be done by two couples when couples are parallel to each other with partners facing in opposite directions. When done from a right hand wave or with dancers right shoulder to right shoulder with their partner, the turn thru is done with the right forearm turn and the fold is also to the

right. When reversed, i.e. a left hand wave or partners left shoulder to left shoulder, a left turn thru is required, with the facing out dancers folding to the left.

STYLING: *This movement also involves a turn thru in the center and a caution concerning arm turns should be applied. The "folding" dancers must remember to do a true fold and not simply a U turn back in place or the dancers doing the turn thru will not be able to move into the proper position and ocean wave setup.* **COUNT:** 6 steps should be allowed for the complete movement.



CIRCLE to a TWO-FACED LINE: Facing couples circle left 180°, release handholds and veer left into a two-faced line.

(PLUS SIX)

CIRCLE TO A TWO-FACED LINE: Two facing couples join hands and start to circle four (to the left or clockwise). Just before reaching the halfway mark each couple releases the hands of the other couple and, continuing a few steps further, they

step forward into a two-faced line of four.

STYLING: *The movement involves a circling motion and for the greatest comfort the dancers should stay an equal distance apart during that portion of the movement. Try not to bend the elbows excessively and thus "scrunch up" with the dancer beside you. The handhold*

should be released just prior to reaching the halfway point of the circle so that both couples can then continue forward into the two-faced line. Holding on too long can result in the line being formed "on the bias" instead of straight

across the head or side positions. As the dancers break with the left hand, the man should lead his partner about 2 steps so that a straight line is formed. COUNT: 8 steps will allow plenty of time for comfortable dancing.

(PLUS SEVEN)

VEER LEFT or RIGHT: Two facing couples move to the left (or right if called) and slightly forward to end in a two-faced line.

STYLING: This is one of those movements

where everyone should move. For instance, in the call "heads lead right and veer left" the sides must also veer to the left or the resulting two-faced line will be offset. COUNT: Used as a follow-up call, the movement can be completed in about 2 counts.



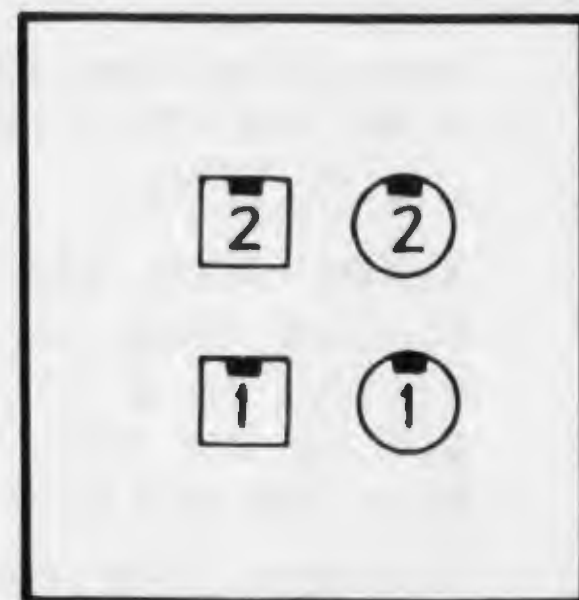
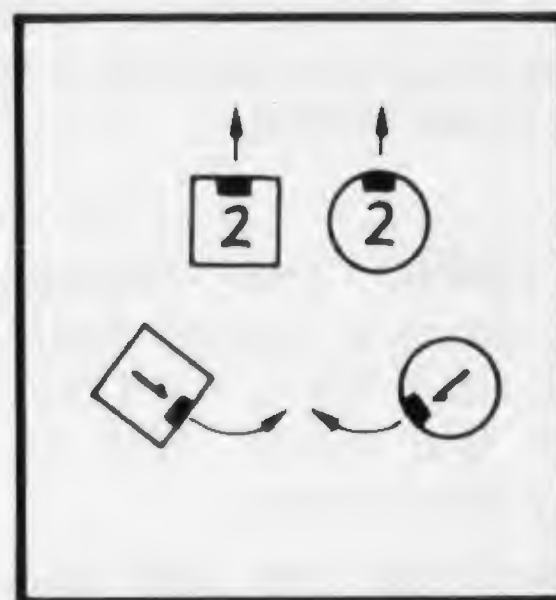
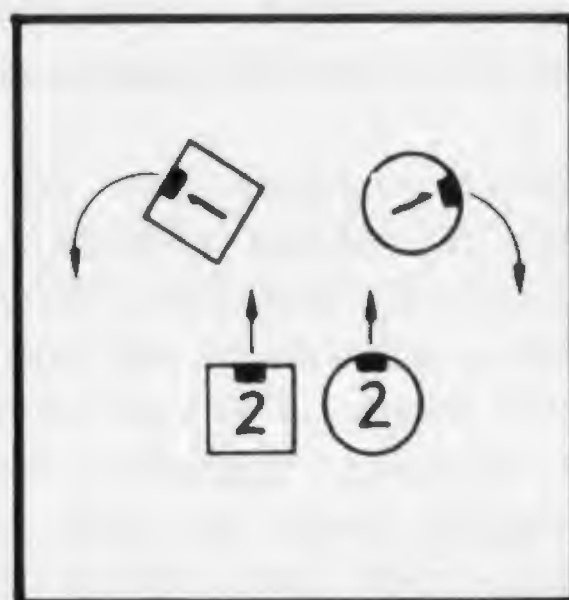
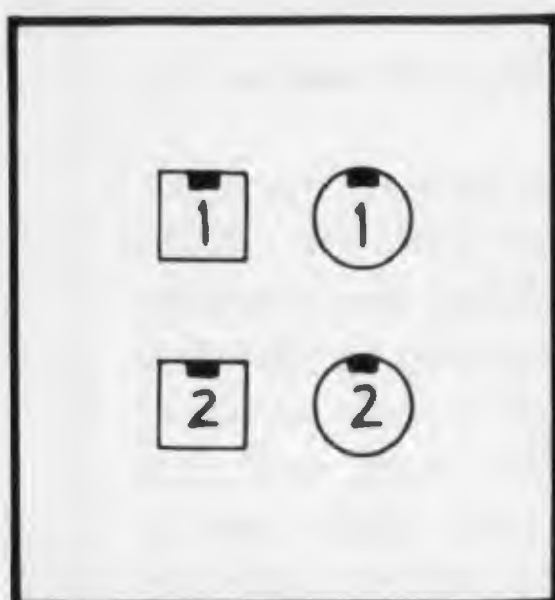
VEER LEFT or RIGHT : Dancers move as directed to form a two-faced line.

(PLUS EIGHT)

ZOOM: Starts with one couple standing directly in front of the other. Both couples are facing the same direction. The trailing couples move forward while the leading couples separate, roll out and back 360° to end directly behind the original trailing couples.

STYLING: It is important for the lead couples

to roll away from each other sufficiently to make room for the trailing couples to take their spot without having to wait before stepping forward. It helps if the lead dancers move slightly forward before starting to separate for the roll back. The movement results in couples exchanging positions with each other. Leads become trailers and trailers become leads. COUNT: 4 steps are required for the leads to separate and roll back behind the other couple.



ZOOM: Couple in the lead separates and moves back as trailing couple moves forward.



FAN the TOP: Those on the ends move forward one-quarter while those in the center turn three-quarters to form the ocean wave again. Ends remain ends; centers remain centers.

(PLUS NINE)

FAN THE TOP: From an ocean wave setup (right or left hand) centers turn three-quarters while the end dancers release handholds and move up one-quarter to reform an ocean wave perpendicular to the original wave.

STYLING: As in any ocean wave swing figures, the turns in the center are equal move-

ments for both persons involved. Although the ends are moving only one-third of the distance required for the centers, the time will be the same for both, since the ends are moving a greater distance on the outside. If dancers move to the music both ends and centers will complete the movement at the same time so there is no need to rush. **COUNT:** It will take 6 steps.



TURN and LEFT THRU: Dancers in half-sashayed position do a turn thru with their opposite and then do a courtesy turn to face each other in normal couple position.

(PLUS TEN)

TURN AND LEFT THRU: Two facing couples, each having done a couple half sashay, do a normal turn thru. As they pull by the men take the ladies' left in their left and courtesy turn them.

STYLING: This movement can start with any two facing couples where the man's and

lady's positions have been switched. Remember to release armholds and pull by when doing the turn thru. When doing the courtesy turn each dancer will move equally in distance and tempo. The extended left hands serve as a direction indicator and the man will not roughly push the lady but will allow her to move with him. **COUNT:** For comfort figure on 8 steps.

A New Approach to the "Dropout" problem

By Mac Parker, Arlington, Virginia

Editor's Note: *This article, which appears basically as it is in the Fall, 1974, issue of Mike and Monitor which covers the Washington, D.C. and neighboring areas, is the product of a veteran caller, Mac Parker. Because the emphasis on these pages during the next 12 months will be aimed at Better Dancing, we felt that you would enjoy what Mac has to say. Our thanks to Mike and Monitor and to Mac for the O.K. to use it.*

TWO ITEMS IN RECENT ISSUES of Mike and Monitor turned our thoughts to the problem of square dance "dropouts." One by Chuck Stinchcomb concluded that many dancers became bored with doing the same movements over and over again and lose interest. His solution was to organize clubs for various levels of dancing so that each dancer could find the level that he or she enjoyed most. Those who wished to do so could "progress upward" toward the ultimate goal of "challenge" dancing.

The other item was a letter from Clarence W. Metcalf in which he blamed the high "dropout" rate on the introduction of too many new movements, particularly those that set up lines and columns, thus destroying the original "square" configuration that gave square dancing its name.

Both of these points of view have been expressed many times before by callers and square dance leaders who have been concerned with the unusually high percentage of square dancers who give up square dancing after a couple of years in the activity. Many clubs have been formed to cater to the desires both of those dancers who are content to learn a few movements and dance at a "relaxed" or "easy" level and those dancers who wish to dance "hot hash" or "advanced" or "high level" or, using the most recent appellation,

"challenge." The fact that such clubs are usually quite small and most fail for lack of support suggests that there must be some other reason why people give up square dancing.

Perhaps the most puzzling aspect of the "dropout" problem is its suddenness. We have been involved in square dancing since 1953 and have been calling and teaching since 1956. Every year we see people introduced to modern square dancing for the first time become completely enamored of it. Their enthusiasm both in class and in the first year or two of dancing knows no bounds. Then, almost overnight they lose interest and disappear from the square dance scene.

There Is A Difference

When compared to other forms of recreation the difference is startling. People who take up golf or bowling or bridge do not usually drop it after a couple of years. They continue to enjoy it for many years. What is the ingredient that holds the interest of participants in those activities but seems to be missing in square dancing?

Most people take up a recreational activity because they want to do something new or different. They are willing to devote the time and effort and endure the occasional frustrations in learning because they are sustained by the novelty. However, when the novelty

wears off there has to be something else to hold their interest. In the case of golf or bowling or bridge, the beginner must not only learn how the game is played but also must develop a certain *skill* to play the game well. The more skillful the player becomes, the more pleasure he or she derives from the game. Thus, by the time that the novelty has worn off, the interest of the participants is held by their continuing efforts to improve their skill.

In square dancing we have mistakenly assumed that skill was measured by the number of movements committed to memory by the dancers. In our classes and clubs most of the time is spent in familiarizing the dancers with the traffic patterns of the various movements. We have neglected the true skill ingredient, i.e., how to *dance* the movements.

Timing Is Important

Square "dancing" is more than simply "walking in time to the music." It includes also using a prescribed number of steps when executing a movement. "Dancing" a right and left thru involves more than giving a right hand to the opposite dancer, pulling by and then executing a courtesy turn. If done by facing couples in a square or in opposing lines of four, 4 steps should be used to meet the opposite dancer, touch right hands and move on by and 4 steps should be used in executing the courtesy turn. If done by facing couples in the center of the square, only 2 steps are used to touch right hands and pass by. The courtesy turn should still be done in 4 steps.

The skill called for is in adjusting your stride so as to complete the movement in exactly the prescribed number of steps. A do sa do is not simply a matter of passing right shoulders with the opposite dancer, sliding past back to back and then backing up to stand facing again. It should be done in exactly 8 steps. So it is with all square dance movements. Each should be "danced" in a specified number of steps.

The advantage of "dancing" the movements over merely getting through the traffic pattern is that the dancers move smoothly from one movement into the next in perfect unison.

During the late 1940s and well up into the 1950s beginners were taught not only how to execute the movements but also how to "dance" them. As with golf, bowling and

bridge, this skill had to be developed but the reward came in the form of more enjoyable square dancing and when the novelty had worn off it was there to sustain interest. As more and more new square dance movements came into use the "dropout" rate began to rise. This led to the conclusion that people gave up square dancing because of a surfeit of new movements. There was one flaw in that argument. Most dancers seemed to enjoy learning new movements. The contradiction was hard to explain.

There was, however, a more obscure impact caused by the introduction of many new movements and this was overlooked. The necessity of teaching all of these movements to new dancers left little time to teach the skill of "dancing" the movements. More and more new dancers came out of beginner classes with no concept of how to "dance" and therefore no knowledge of how to develop that skill. The rise in the "dropout" rate also coincided with the decline in dancing ability. When we relate those two facts the contradiction vanishes. The removal of the skill element left nothing to sustain interest in square dancing after the novelty of learning new movements had worn off.

If that is a valid conclusion, what can we do to rectify the situation? No one would seriously suggest that we drop the new movements that have come into use in today's square dancing and return to the simpler patterns of earlier years. Nor should we cut off the flow of new ideas. Who knows when another star thru or swing thru or flutter wheel may emerge? The solution lies in teaching today's experienced dancers as well as new dancers *how to dance*. It is a formidable task but if it will reduce the inordinately high "dropout" rate the effort will be well worthwhile.

A Caller Problem

Many currently active callers were never taught to "dance" the movements and as a consequence give little thought to the number of steps needed to execute the various movements except as it may affect their timing. The "Sets in Order" Handbooks describing the "Basic Movements" and the "Extended Basic Movements" include some information as to the number of steps used to complete the movements. Some are inaccurate apparently due to the inclusion of a "closing step" which

would be used only if the dancers came to a complete halt. For example, the star thru is labeled a 4 step movement. If facing dancers in a static square did nothing but a star thru, they would use one step to move forward, two steps to execute the star thru and one more step to bring their other foot to rest beside the last foot used. However, the star thru is usually a transient movement done by dancers already standing face to face. Only two steps are required to complete it and the next step is not a closing step but is the first step into the succeeding movement.

Differences In Timing

The swing thru is described as a 6 step movement. If done as a transient movement from an ocean wave, the swing thru is a 5 step movement. If done by facing couples, it becomes a 6 step movement because one additional step is needed to move into the starting ocean wave formation. These may seem like small points but they become important if we are going to teach the dancers to "dance" the movements.

Therefore, the first step is to establish a panel of qualified callers and dancers to determine the number of steps needed to execute each of the square dance movements in use today, including the so-called "experimental" movements. This information should be published as quickly as it becomes available so that all callers will have access to the information. Various parts of the country should be represented and the required number of steps should be that of the average square dancer, not the fewest that could be used by "challenge" dancers, or the most that might be used by the "easy level" dancer. It is to be hoped that the temptation to wrangle over the number of steps would be resisted. Callers would have to sharpen up their timing so as not to rush the dancers or interrupt the smooth flow of the dance by delaying them.

Getting the dancers to "dance" the movements might turn out to be the easiest part of the problem. Experienced dancers who may have been led to believe that square "dancing" is dull and stuffy will be surprised to learn that "dancing" the various movements in a prescribed number of steps is far more challenging than merely working their way through the patterns of the movements in the best way that they can.

Completing "Motivate" in a specified number of steps calls for more skill than simply recalling how it is done and getting there in the shortest possible time. Even the old familiar movements will be more satisfying when they are "danced." As for excitement, there is nothing more exhilarating than to dance in a square of experienced dancers who start each movement on exactly the same "beat," use exactly the same number of steps to perform the movement and flow into the next movement in perfect unison.

It will be relatively easy to teach new dancers how to "dance" the movements at the same time we teach them the traffic pattern, once the callers know how many steps should be used. Dancers who have already been through class are a different matter. They cannot be expected to return to class to learn how to "dance." We propose to try a gentle approach. Instead of teaching a new movement at every club "workshop" tip, we will show them how to "dance" some of the frequently used "basics." When they have learned they will be told to try "dancing" those movements whenever they are called in a routine. Once they have experienced the difference between "dancing" the movement and simply working their way through the traffic pattern, we believe that they will want to learn how to dance all of the movements currently in use.

"Dancing" For All

Restoring the "dancing" to square dancing would not be intended to bring all square dancers to the same "level." There will still be dancers who are content to learn and dance only a few movements and there will be clubs for them. There will also be dancers who are eager to try new movements and dance to close-timed "hash." There will be clubs for them and they will find that "dancing" the movements in a prescribed number of steps provides an additional element of challenge.

As is true today, the majority of clubs will be those that use the established basics plus most of the popular "experimental" new movements but they will be "dancing" clubs. If, as we believe, this skill factor will serve to hold the interest of dancers after the novelty has worn off, the "dropout" rate should be substantially reduced and this will assure the stability of clubs both new and old. *It is worth a try.* ■

TAKE A GOOD LOOK

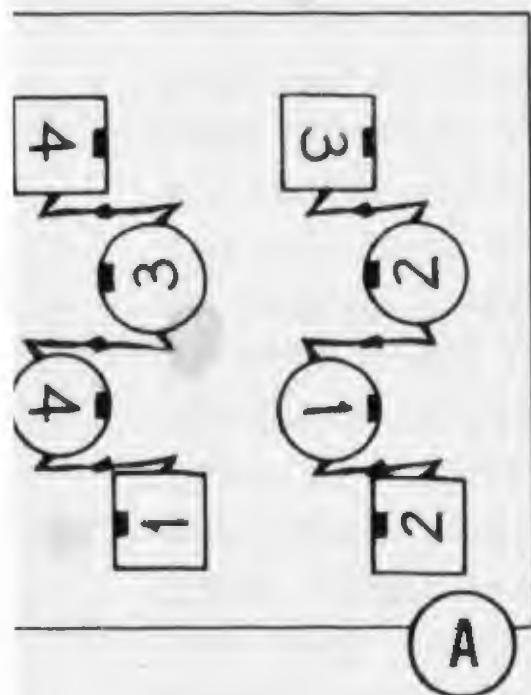
a feature for dancers



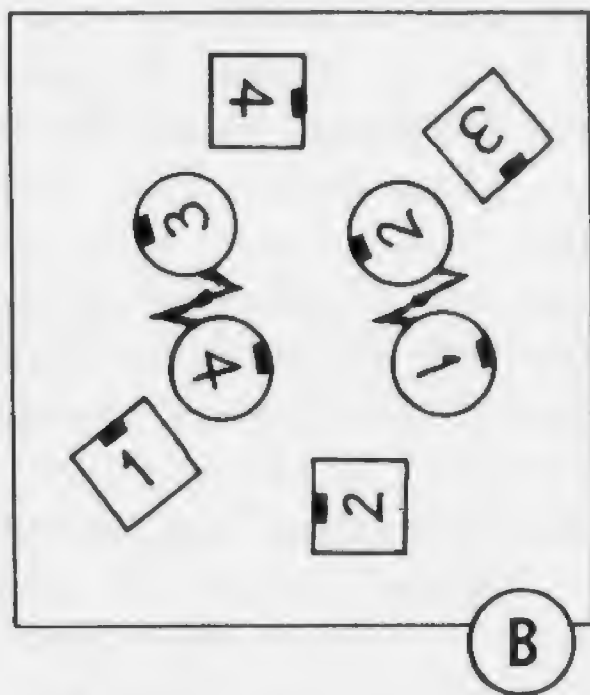
JOE

BARBARA

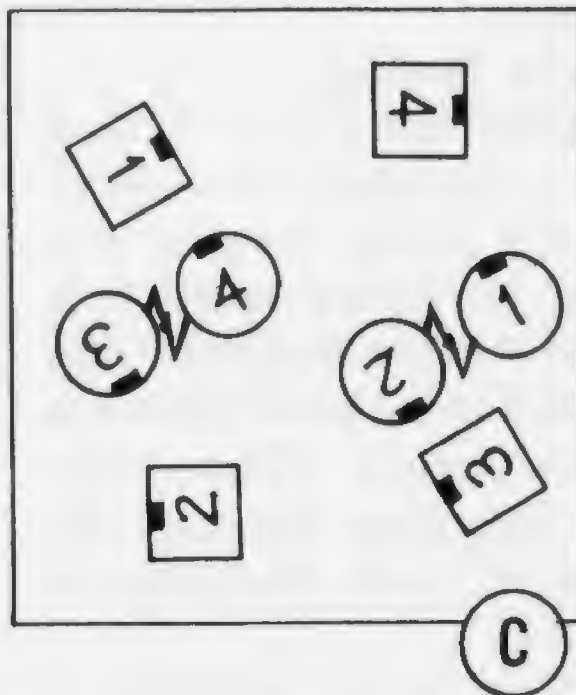
Acey Ducey — an old movement or a new one? Listen in as Barbara and Joe discuss it.



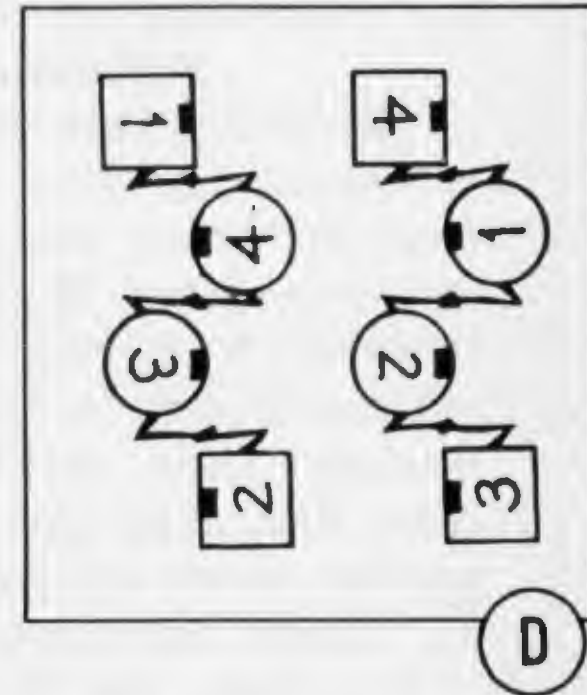
A



B



C



D

JOE: During recent months we've been having a running discussion on what is an accepted basic and what is an experimental figure. One night recently after a dance we were out doing the pizza and coffee bit with several of the dancers and our caller and his wife when the subject came up again. Our caller started rolling off the names of terms and we were trying to guess which of them were basics and which were not.

BARBARA: We did pretty well on most of them but do you know which one threw us all? It was Acey Ducey. It was unfamiliar to most of us but our caller said it came out a dozen years ago. The guess was that it was written in the early part of 1963 and was the forerunner of a number of figures—including circulate.

JOE: Acey Ducey (which, if memory serves me correctly was the name of a Parcheesi-type of board game we played in the Navy) starts from two parallel ocean waves (A). The ends (in this case the men) start to move forward (B) as the centers (the ladies) start to trade (C). Finally, in four steps, the movement has been completed (D). The ends have circulated one position and the centers of the wave have simply done a trade.

BARBARA: Since our talk that evening we've done Acey Ducey once or twice in a workshop. Even more interesting are the number of times we've danced the figure when it was simply called "ends circulate, centers trade." It's a nice, flowing combination.

JOE: And by the way, you folks who may think it should be spelled Acey Deucey are probably correct. In some of the notes it is spelled that way but, according to our caller the original spelling used by Larry Dee, the man credited with introducing the movement 11 years ago, was Acey Ducey—so we're using it that way.

SEASON'S GREETINGS!

FOR MANY YEARS it has been the custom to not only wish you *all* a blanket Merry Christmas from all of us at SIOASDS but to add individual greetings at the bottom of the pages. This year, in addition to our staff you'll find the names of some of those on our Asilomar staff for the year just past as well as the names of those who will appear on the 1975 Premium Records. It is the sincere wish of all of us that there will be great happiness in your lives during the coming year.

The Dancers

Walkthru

HOLIDAY CANDLES You Can Make

By Phyllis Howell

HERE'S A CHARMING AND WHIMSICAL CHRISTMAS candle perfect for holiday decorations for your club refreshment table or to give as take-home favors. They are small enough to be used almost any place and inexpensive enough to allow you to make them in quantity. Once you've gathered your materials together, they assemble quickly and are fun to make. A great variety can be achieved by your choice of add-on decorations.

Materials Needed for Each Candle

- 3" diameter styrofoam ball
- 1" plastic drapery ring
- Tubular plastic pill container
- Plastic greens
- Small whimsies (figures) on wire
- Cinnamon candy
- Plastic holly berries on a paper twist
- Pipe cleaner
- Glue

Directions

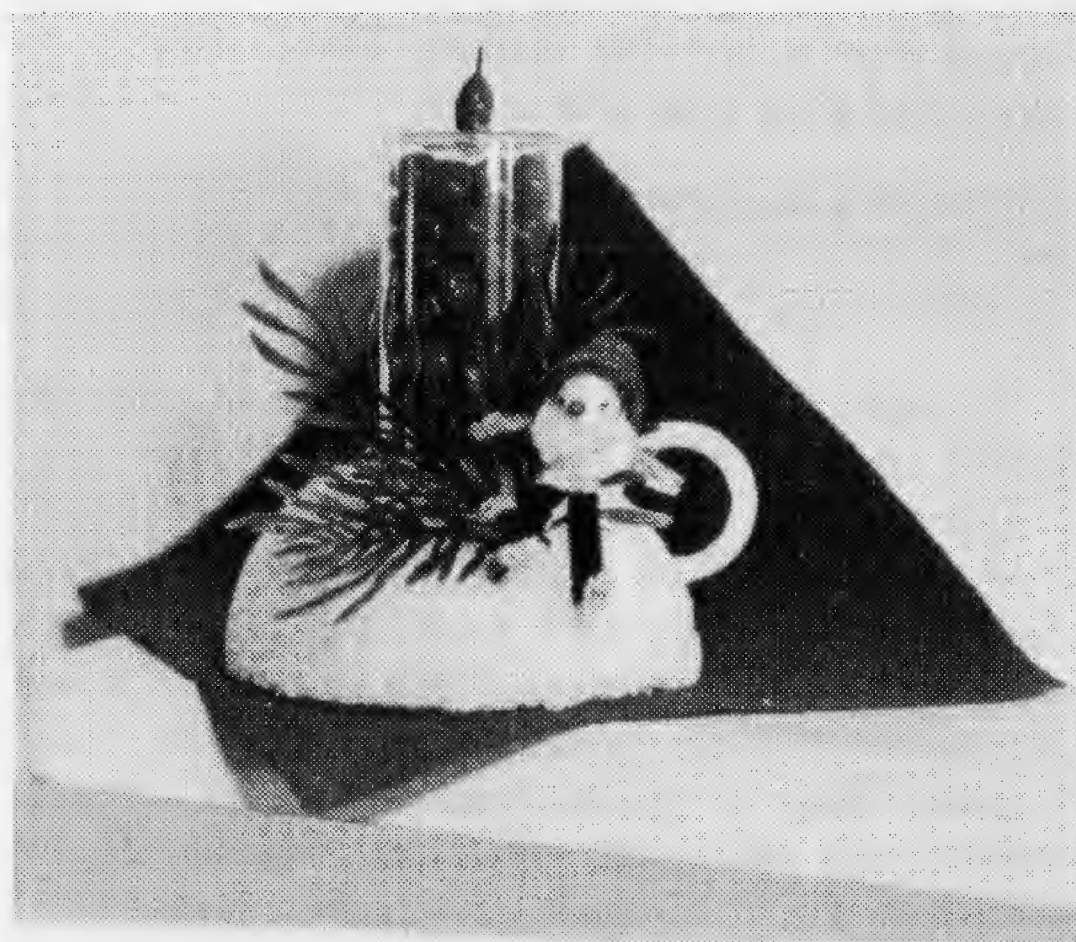
Cut the styrofoam ball in half. (Two halves make two candles.)

Put the lid on the empty pill container and press it firmly into the top of the curved side of the styrofoam ball. Remove the tube and glue the lid (top side down) into the depression in the ball.

Fill the pill container with red cinnamon candies and snap it into the lid.

Glue a holly berry on the bottom of the pill container (which now is the top of your candle), leaving part of the stem so that it resembles a flame.

Press the drapery ring into one side of the styrofoam ball. Remove the ring, add glue to one edge and replace it in the depression. This becomes the handle of your candle holder.



Add bits of artificial evergreen as decoration to the front of the candle and secure them to the styrofoam by cutting a 1" piece of pipe cleaner, folding it in half, and inserting it over the greens as if you were using a hairpin.

Attach a whimsical Christmas figure by securing it in place with its own wire.

The candles can be set on squares of red or green felt for a very colorful and bright Christmas!

FOR YOU — THE DANCER

Anyone involved in club planning, parties, meetings, refreshments, decorations, etc., is the target for this regular monthly section. Becky, who handles this assignment, is constantly on the lookout for ideas that will help the club committeeperson upon whose shoulders rests this type of responsibility. If you have any requests or suggestions let her hear from you.

The WALKTHRU A Christmas



Skit

THE LAKE VISTA SQUARE DANCE CLUB of New Orleans, Louisiana, presents the following Christmas skit every other year at its Christmas dance. A charming and thoughtful idea, it takes no special scenery or costumes, except for a hat for Santa. They offer it to other clubs to use and enjoy.

Cast of Characters: Man
Woman
Santa

Woman: John, what can we give our square dance friends for Christmas?

Man: What do you mean?

Woman: Well, I feel we should really give our caller, officers and members of our club something for Christmas. They give us so much pleasure all year 'round.

Man: Yes, I guess you are right. But I really can't think of anything that would be suitable. They almost all have subscriptions to the square dance magazines.

Woman: How about western clothes? Maybe a tie for the men and a handkerchief for the ladies?

Man: No, I don't think that could express how we feel.

(Santa appears)



Santa: Maybe I could help you out.

Man: Oh, Santa! I surely hope so but remember we don't have a lot of money to invest.

Santa: I think we can solve this problem without it costing you a cent.

Woman: But Santa, we want to show our friends how grateful we are for the entertainment and companionship we get all year around from them.

Santa: Exactly and you should give these gifts all year 'round. Get out your list and let's start. First, for your caller — **ATTENTION** — that's what you should give every week. He would really appreciate a gift like that from you.

Man: Wonderful! Thank you Santa, that is a wonderful suggestion. Now what should we give our officers?

Santa: **APPRECIATION** — they give a lot of their time to you and you should show them lots of appreciation.

Woman: And how about our greenies?

Santa: That's the easiest of all. **PATIENCE** — remember how it was when you were a greenie and someone patiently helped you over the rough spots.

Man: Yes, Santa you talk like you know all about it.

Santa: Well, you know there isn't much night life up at the North Pole and we sure have one long night up there.

Man: I never thought of that. Now, how about the rest of our friends?

Santa: Well, let's think about that for a minute. What would you like to receive from them?

Woman: Following the same line as the other gifts, I would say **NEIGHBORLINESS**.

Santa: That's an excellent suggestion. Have you ever noticed how you always seem to give as gifts the very things that you would want? So by all means give the gift of being neighborly. Move from square to square. Don't always dance with the same people. And as a little lagniappe try giving **INTEREST** to the between-tip conversations. It may be the only chance someone has to tell a friend his troubles and triumphs.

Woman: Oh thank you, Santa. You really have solved our Christmas list problems and with things that money can't buy, exclusive gifts that no one else can give in exactly the same way.

Santa: I'm glad I could help you. Maybe your friends will admire your gifts enough to

give the same type gift to their square dancing companions. It would start a nice trend.

Man: Yes, Santa. We could all do with a little more attention, appreciation, patience, neighborliness and interest.

Santa: Well, I hate to run but I have a few other stops to make this evening. By the way, if you ever get up our way, stop by and join our square. Dancing with the elves is a little like dancing with tiny tots and Rudolph's hooves are a little cold on a right and left grand but the air conditioning is great! I'll be looking for you. Happy dancing and Merry Christmas!

AN INFORMATION BOARD

JAC FRANSEN of the Netherlands sends this suggestion for an information board which he has designed. He writes it is easy to carry as it folds into small sections and can be bound with a strap. Displays can be changed as often as desired as books, flyers, records, pictures, etc. slip easily into place behind the plastic.

Jac's Info-Stand

Take six pieces of hard-board, each being 4 feet by 10 inches and $\frac{1}{8}$ inch thick. Secure these together with a linen tesa-tape (or tape of similar strength which will not tear) on both the front and back sides of each section. For a finished appearance, also tape around the outside edges. Attach plastic passepartouts to each board with the same tape. The board can be decorated with square dance decals, seals, etc. and materials can be displayed according to personal preference.

This Info-Stand makes an attractive display and stands securely with no added supports.



The WALKTHRU

LUMINARIOS for You

Traditionally this is a Christmas theme that is well known to southwestern readers but not so familiar to those in the east. Take small brown paper bags and fold them over twice from the top making each fold about 2 inches wide; this will prevent the bag from collapsing. Put approximately four cups of sand in the bottom of the bag and set a candle firmly into the sand. (The small votive candles work best.)

These may be used at home to line a sidewalk or patio, to line the entrance way at a dance or the edge of a stage. When lit they create a warm glow and festive effect for any special occasion. As when using any type of candle, care should be taken to prevent a fire and the luminarios should be judiciously placed and watched.

BADGE OF THE MONTH



The Stepping Stones of St. Louis, Missouri, have proudly worn their badge for sixteen years. Two member couples are charter members and hold honorary life membership in the club.

The royal blue badge, depicting a dancing couple stepping from stone to stone, is a replica of the club banner and took its name from its late caller, Bud Stone, who started the club on its way.

Dancing the first, third and fifth Saturday the year 'round, the Stepping Stones invite all square dancers to visit them and square up.

SQUARE DANCE DIARY by a square dancer



Some of the "stars" in today's contemporary square dance crown are a prime subject this month. So join with us as we salute

THE TRAVELING CALLER

"...WELL SIR, YOU GO 'TIL YOU GET TO THE GRAY HOUSE. TURN LEFT FOR ABOUT FOUR MINUTES... KEEP TO THE RIGHT. JUST BEFORE YOU COME TO THE COVERED BRIDGE TURN LEFT... THEN..."

"...OH, SMITTY'S A LITTLE LATE. HE'S CALLING THIS FIRST SQUARE OVER HIS CAR RADIO FROM GLENDALE..."

We invite you to send in your suggestion for a scene in the Square Dance Diary.



There's a knack to it



Playing Round Dance Records

By Fred Haury, Albuquerque, New Mexico

IF YOU ROUND DANCE but no one plays rounds where you square dance, why not ask the square dance caller if you may play round dance records between square dance tips? Take your records with you. Ask the caller if he has any restrictions or guidelines that he wants to place on playing records and honor his methods. The caller may prefer to play your rounds for you; if so accept his offer, stack the records in the order you want them played and leave them in his care. Try not to be pushy about playing rounds between tips and if some are omitted don't be upset. Remember that most people at a square dance came to square dance. Rounds should be restricted to the square dance rest periods so that they don't reduce the amount of square dance time.

Playing round dance records between square dance tips is easy. It gives a person some familiarity with the sound system and in speaking over a microphone. Experience gained in speaking to a group over a microphone is useful to a person in many activities.

Dancing rounds between tips at a square dance is good exposure and practice for all round dancers. The exposure of dancing in front of the club square dancers whom you

know will help you overcome floor fright and better prepare you for dancing at large festivals in front of strangers and larger crowds. Each time you expose yourself to floor fright and overcome it you become better prepared for your next dance. Take every opportunity to dance between square dance tips. Increase the number of opportunities you get by learning how and arranging to play rounds during the square dance rest breaks.

The first step is to become familiar with the turntable, amplifier and microphone. When the gain is too low or too high you should be able to adjust the music or voice volume up or down quickly. It is best to know ahead of time where each control is located. Check the speed of the turntable before starting to play the record. If you are using the caller's equipment have him show you the controls, etc., and explain how to use them. *And remember, it is his equipment so be very careful that you use it properly.*

Playing records is simplified when you can readily locate the record you want. This can be done if you use a good record filing system in your record box. Some teachers file records by numbers, some by number and label, some by title, and some use the "drop the record in any place and keep looking" method. The number and label number methods usually require a cross index. We prefer the more direct index method and file records in alphabetical order. Our cue cards also serve as index cards. Our records are divided into three sections—the current area dances and the ROMs are in the first section, new dances are in the second section and classics are in the back of the case.

It's a good idea to play a "listening" record between tips to time the break. Be sure that the music is not that of a round being danced

ABOUT THIS SECTION

As you read this round dance chapter each month please don't get the idea that we are separating this phase of the activity from the overall square dance picture. We're not. We have a very strong conviction that the rounds, like the squares, contras and circle dances, are all a significant part of the complete activity we call "square dancing." So, when you read this, just realize that it's meant for you!

in the area or the dancers will get up and dance. The flip sides of most of the popular round dance records are safe to use for background music. Most round dance records have a playing time of about 2½ minutes; playing a "listening" record and a round dance will provide a five to six minute break for the square dancers.

Start the round dance record toward the center and allow to play for a few seconds. This gets the dancers' attention and gives them a chance to hear the melody and prepares them for the announcement of the title of the dance. It also gives them the feel of the rhythm and tempo and provides time for them to get on the floor with their partners.

Before starting the record announce the starting position and give directions for the dance intro. Many dancers become so concerned with the dance routine that they neglect the introduction and ending. They try to fake it and when they see others do something

different they become momentarily frustrated and can blow several measures of the dance before they can adjust.

Don't rely on dancers for requests. Request pads are a better means of accepting requests than verbal. Requests are best worked in during later medleys at a round dance club. Always know what you plan to play before you get the dancers on the floor. They may have to stand indefinitely if you wait for requests while they are circled and then search for the record after the request is received.

We would like to see the day when every square dance club has a round dance leader who brings records and plays them during any square dance rest break (providing the caller does not have the records or does not care to play the rounds). Local round dance teachers and associations are more than willing to help any round dancers who are willing to accept round dance leadership at their square dance club. ■



Bill and Ruth Winkler — Ann Arbor, Michigan

BACK IN 1952 friends took Bill and Ruth Winkler to a square dance in Ann Arbor, Michigan, which really proved to be the start of something. They joined the club and struggled along without a class in basics. The same thing happened a year later when they attended a round dance club. The obvious reason was that there were no basic classes in the area. Since there were fewer new dances, more time was spent on learning a dance.

After a few years the round dance instructor could no longer come to Ann Arbor so the Winklers, along with another couple, Bill and Gwen Yahr, started teaching the group together. They took turns with one couple on the mike and the other couple demonstrating

on the floor. Together they held two basic classes every year through the auspices of the Ann Arbor Recreation Department. They continued until the Yahr's dropped out of teaching about two years ago.

Bill and Ruth have an intermediate/advanced round dance club in Detroit and an intermediate group in Livonia, Michigan. They also have charge of rounds at two square dance clubs. In the last few years they have taught at festivals in Ohio, Michigan, Canada, Iowa and two National Conventions. They have choreographed "Waltz Charade," "Wives and Lovers," and a third dance to be released soon.

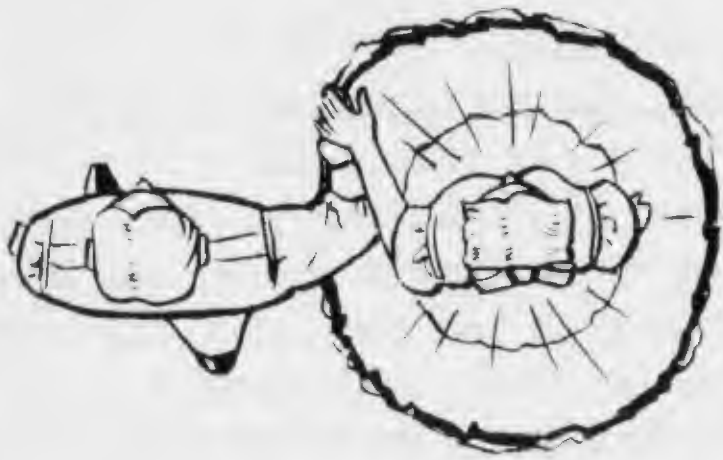
Bill is a cost analyst with Chrysler Corporation and Ruth is a former secretary with the University of Michigan Medical Center. Time permitting they love trailer traveling, especially in the Rocky Mountain area. The Winklers are charter members of the Michigan Round Dance Teachers Association and Bill is currently president of the organization.

Bill and Ruth Winkler feel that square and round dancing is a wonderful activity that husbands, wives, and families can participate in together and is a great way to meet so many nice people from far and near.

DO THIS— and You'll be a Smoother Dancer

FRONTIER WHIRL

NUMBER
25



BEFORE

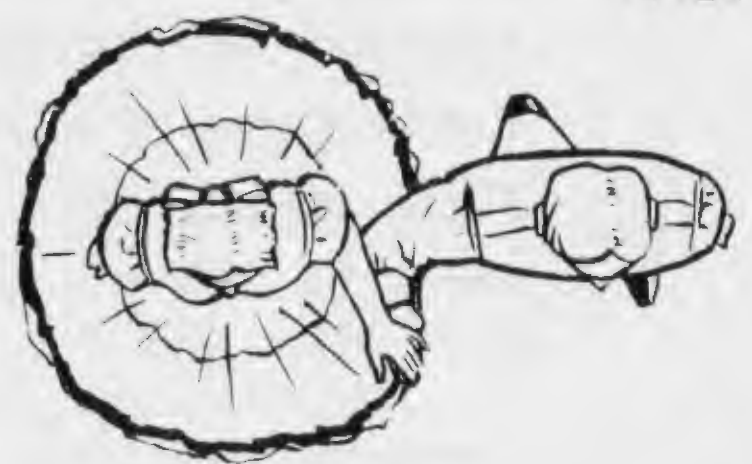
This is one of the "turn under" Basics (Basic 32). It starts with a normal couple setup.

In four steps the man walks forward 180° and clockwise around the lady. At the same time and without breaking their adjacent handhold, the lady will move counterclockwise 180°, ducking under the joined hands.



At the completion of the basic the couple will once again be standing side by side, having reversed their facing direction.

AFTER



The Traveling Caller—1975

THE FAMILIAR INGREDIENTS that make up the basis for a healthy square dance picture — the dancer, the group (or *club*) and the home-club caller — have another dimension — the visiting or traveling caller. As one enthusiastic dancer explained it recently, "Our caller — the one who taught us to dance and who is our club caller — has been like a member of our 'family'. We've developed a sense of confidence on the dance floor and we always felt that we had been well taught in the basics. Then, one day, we were told that a guest caller was going to call in our area and our caller urged us to buy tickets — said it would be a good experience for us. Well, with great fear and apprehension, we went. And, do you know what? Even though we had never heard his voice before, we could dance to his calling!"

This is just one more example of the big, well-known traveling caller doing his job to perfection. He was from another area and yet this new dancer could dance to him! "Our caller taught us so that we could not only dance to him, here in our own club, but we could go out and dance — without fear — to one of the finest callers in the business! Fantastic!"

During this 1974-75 square dance year many dancers will be discovering traveling callers for the first time. If your club or area is thinking about going this route, here are some names you might want to consider. Just please remember this. Neither the magazine nor the SIOASDS serves as an agent for any callers. Listing the names here in no way serves as a recommendation for any of these callers. The listing is offered simply as a service.

Anderson, Ken 108 Edgewood Acres, Chatham, N.Y. 12037

Bates, Red 222 Glendale Road, Hampden, Mass. 01036

Bausch, Harold 2120 Jaynes St., Fremont, Nebr. 68025. Jan. & Feb.: Ia.; Mar.: Ks. & Colo.; Apr.: Minn., Ia., Colo., Ks.; Aug.: Ill. & Ia.; Oct.: Ill., Ind., Ohio, Pa.

Brownlee, "Tex" Al Fontana Village Resort, Fontana, N.C. 28733

Brundage, Al 83 Michael Rd., Stamford, Conn. 06903

Brundage, Bob 34 Franklin St., Ext., Danbury, Conn. 06810

Burdick, Stan P.O. Box 788, Sandusky, Ohio 44870

Cavanagh, Tommy 17 Wrexham Rd., Harold Hill, Romford, Essex, England

Christopher, Fred 3120 Yale St. No., St. Petersburg, Fla. 33713

Copeland, Jim 1540 Paullus, Memphis, Tenn. 38127

Custer, Curley 37 Redwood Dr., Hagerstown, Md. 21740

Flippo, Marshall 1918 Marshall St., Abilene, Texas 79605

Foote, Ed R.D. #3, McCandless Dr., Wexford, Pa. 15090. Jan.: N.B., Canada, Mass.; Feb.: Mass., Ky., N.Y., Md., Ark.; Mar.: Texas, Fla., Mich., Ind., S.C., Tenn., N.C., W. Va.; Apr.: Ontario & Quebec, Canada, N.Y., Ill.; May: Mo., N.Y., Mich., Ind., Ill.; June: Tenn., Va.; Aug.: Ind., N.C.; Sept.: N.Y.; Oct.: Ind., Md.; Nov.: N.Y.; Dec.: Conn., Ky.

Fraidenburg, Ed 1916 Poseyville Rd., Midland, Mich. 48640. Jan., Feb. & Mar.: East, South East, Mid-West; Apr. thru Aug.: New England, Mid-West, Canada; Sept. thru Dec.: New England, South, Mid-West.

Franklin, Don P.O. Box 364, Arvada, Colo. 80002

Golden, Cal P.O. Box 2280, Hot Springs, Ark. 71901. Jan.: Ark., Mich., Ind., Ohio, Ky., Tenn.; Feb.: Ind., Ky., Ark., Vt.; Mar.: Vt., N.Y., Me., N.B., Canada, Mass., Conn., N.J., Pa., R.I., N.H., Ill.; Apr.: N.M., Ariz., Calif., Oreg., Wash., Vancouver, Canada, Mont., Ida., Wyo., Ks., Nebr., Colo., Utah, Nev., S.D.; May: Ind., Ill., Mo., Ohio, Mich., Ark., Okla., Miss.; June: Mich., Ohio, Pa., Ark., Mo., Ks.; July: Ala., Ga., Fla., Ind.; Aug.: Ark., Callers Colleges; Sept.: Ky., Mo., Pa., Ohio, Ia., Mich., Ark.; Oct.: Ill., Ind., Ohio, Ark., Okla., Minn.; Nov.: Minn., Ia., Nebr., N.D., S.D., Ks., Mo., Ill.; Dec.: Texas, Miss., Okla., Mo., Tenn., La., Ks.

Haag, Jerry P.O. Box 1668, Mission, Texas 78572

Helsel, Lee 925 Vanderbilt Way, Sacramento, Calif. 95825

Helt, Jerry 510 Stanley Ave., Cincinnati, Ohio 45226

Hendrickson, Chip 26 Rock Ridge Rd., Newtown, Conn. 06470

Hendron, John 33 Fox Hill Rd., Framingham Centre, Mass. 01701

Houlton, Dick 1201 West Park St., Stockton, Calif. 95203

Horn, Al Cedarhill Farm, Penrose, Colo. 81240. Mar.: Ks., Okla., Colo.; Sept.: Colo. to N.H. return via South; Dec.: Ks., Nebr., Ia., Mo., Okla., Texas.

Johnson, Bruce P.O. Box 418, Santa Barbara, Calif. 93104

Johnston, Earl P.O. Box 2223, Vernon, Conn. 06066

Jones, Dick R.D. 2, Box 266, Califon, N.J. 07830

Jones, Jon 1523 Bluebonnet, Arlington, Texas 76013

Kinney, Ernie P.O. Box 177, Cantua Creek, Calif. 93608

Lane, Frank P.O. Box 1382, Estes Park, Colo. 80517

Lasry, Jack 19010 N.W. 11th Ave., Miami, Fla. 33139

LeClair, Johnny 303 N. Lindsay Rd., R 38, Mesa, Ariz. (Fall to Spring) & P.O. Box 351, Riverton, Wyo. (Balance of year). June: Western Canada & Alaska; Sept.: Mid-West.

Livingston, Jack 129 N.W. Port Charlotte Blvd., Port Charlotte, Fla. 33950

Luttrell, Melton 8512 La Jolla Ct., Ft. Worth, Texas 76116

Main, Beryl 12933 E. Alaska Ave., Aurora, Colo. 80010

Mayo, Jim Herperus Ave., Magnolia, Mass. 01930

Mitchell, "Singing Sam" 219 E. Society Dr., Holiday, Fla. 33589

Noland, Phil 701 Phillips Ave., Phillips, Texas 79071

Page, Bob 39256 Paseo Padre Parkway, Fremont, Calif. 94538

Parrish, Vaughn 825 Cherryvale Rd., Boulder, Colo. 80303

Roth, Gloria Rios House of Roth, RR #2, Annapolis Royal, N.S., Canada

Roth, Johnnie House of Roth, RR #2, Annapolis Royal, N.S., Canada

Ruff, Bob 8459 Edmaru Ave., Whittier, Calif. 90605

Schneider, Ron 55 Barrett Road, Apt. 140, Berea, Ohio 44017

Shepherd, Art P.O. Box 15045, Aranui, Christchurch 6, New Zealand

Smith, Manning 2011 College Ave., Bryan, Texas 77801

Smith, Ray AC 214 Star Harbor, Malakoff, Texas 75148

Taylor, Dave 1112 Royal St. George, Naperville, Ill. 60540

Tipton, Allen 5415 Lynndell Rd., Knoxville, Tenn. 37918

Tucciarone, Harry 57 Gisella Rd., Trumbull, Conn. 06611

Van Antwerp, Bob 201 East Adams, Long Beach, Calif. 90805

Williams, Deuce 3452 Iroquois Ave., Detroit, Mich. 48214. Jan.: Great Lakes area; Feb.: New England; Mar.: N.Y., Canada, Caribbean; Apr.: Western U.S.; June: Mid-West; July: Eastern U.S.; Sept.: New England; Oct.: Great Lakes area; Nov.: Eastern U.S.; Dec.: N.Y.

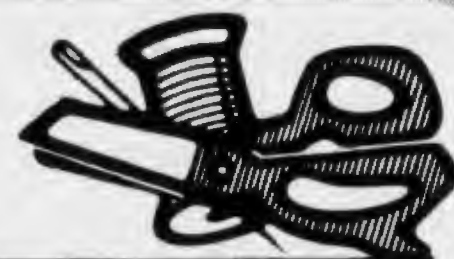
Williamson, Don College Hills, Greeneville, Tenn. 37743

Wright, Bob 15320 - 35th Ave., West, Alderwood Manor, Wash. 98036. Feb.: Southern Calif.; Apr.: B.C., Canada; Aug.: B.C., Canada; Oct.: Southern Calif.

Yerington, Bob 515 E. 9th St., Muscatine, Ia. 52761

LADIES ON THE SQUARE

PATCHWORK



PLANNING BOARD

Memorize your plan
Have it signed by you

NOSTALGIA IS KING THIS SEASON and among resurrected bits of yesterday's fashion is the use of patchwork. Fabric houses have been featuring ready-made patchwork material for some time but should you want to "do it yourself," here's a suggestion from Clyde and Margie Thiets, writing in *The New Roundup*, Official Publication of The Square Dance Federation of Minnesota, Inc.

If you have accumulated many remnants from sewing, here are some hints for putting together patchwork.

1. Cut patches of the same shape and size plus seam allowances of $\frac{1}{2}$ ". Cut them on the straight grain of fabric.

2. Before stitching, arrange a number of patches on a table to decide upon a pretty combination.

3. Pin patches together in strips and stitch in a $\frac{1}{2}$ " seam. Press all seams open. Stitch strips together.

4. Stitch patch strips together to make pieces of fabric large enough for the pattern pieces you'll be cutting. Press seams open.

5. Place pattern on the right side of the patchwork and cut out as with a regular fabric.

To Decorate Patchwork

Patchwork may be decorated by outlining it in one of the following ways:

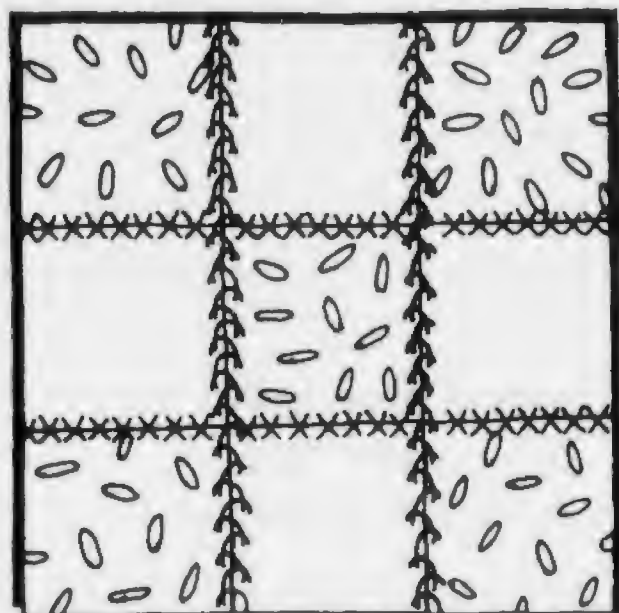
1. Outline seams with an embroidery stitch such as a feather stitch or cross stitch.
2. Sew narrow embroidered ribbon over the seams.
3. Sew rickrack over the seams.

Using Other Than Squares

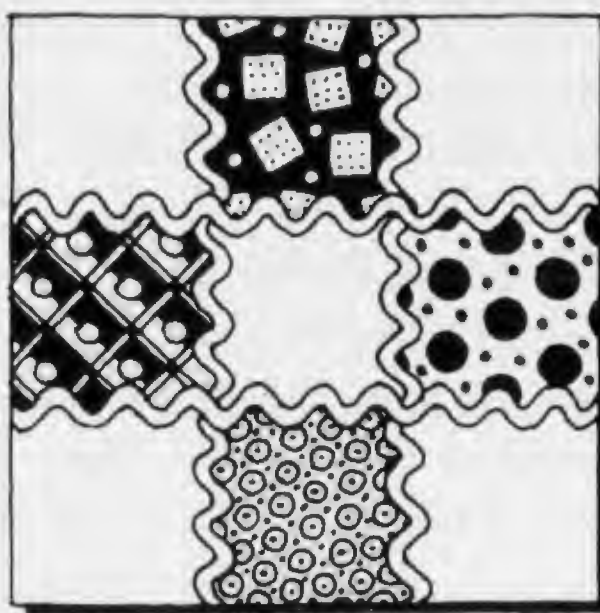
Rectangles and strips of fabric can be combined with squares for a more unusual patchwork. Just be sure to keep the individual strips of the same width so that they can be easily stitched together.

Irregular shapes of fabric can be zigzagged together to create a "crazy quilt" patchwork. Just overlap the scraps and zigzag them on the right side, using a medium zigzag stitch. On the wrong side, trim away extra fabric close to zigzagging. To give this type of patchwork a rich, antique look, combine fabrics with different textures such as velvet or satin plus some prints.

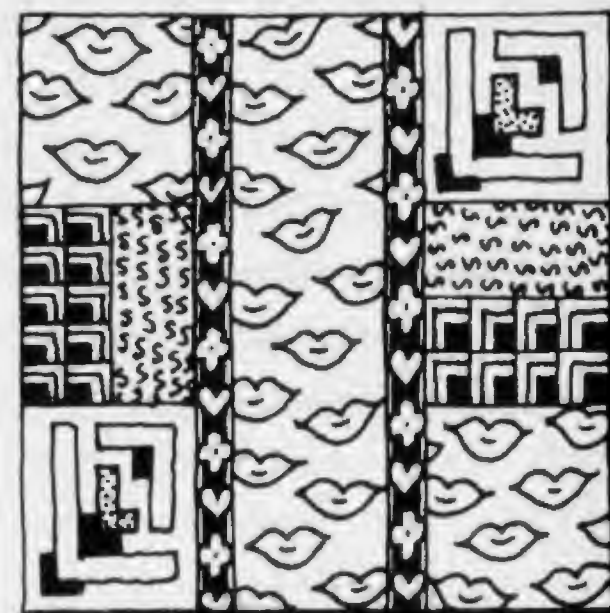
A delightful square dance skirt can be fash-



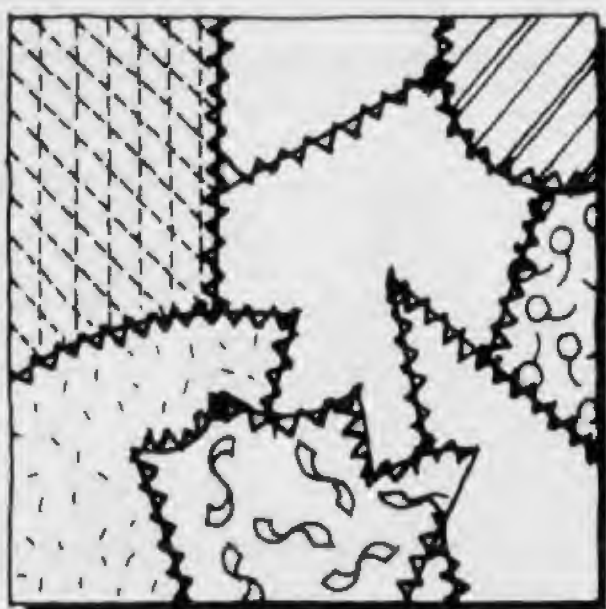
Decorate seams with embroidery



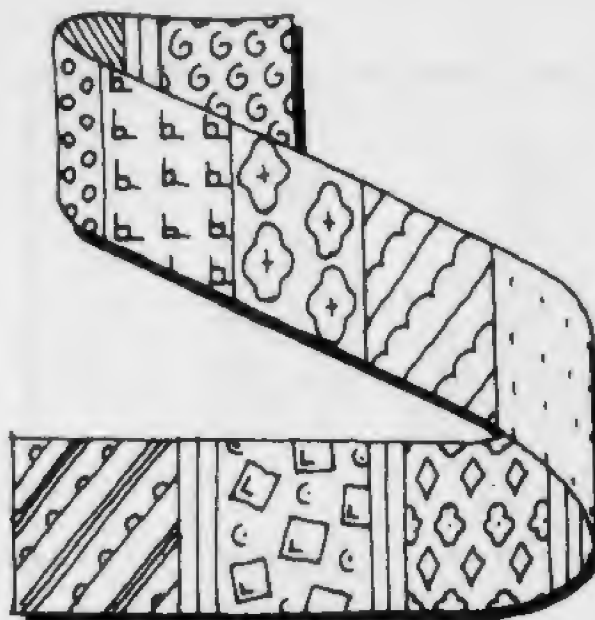
Outline seams with rick rack



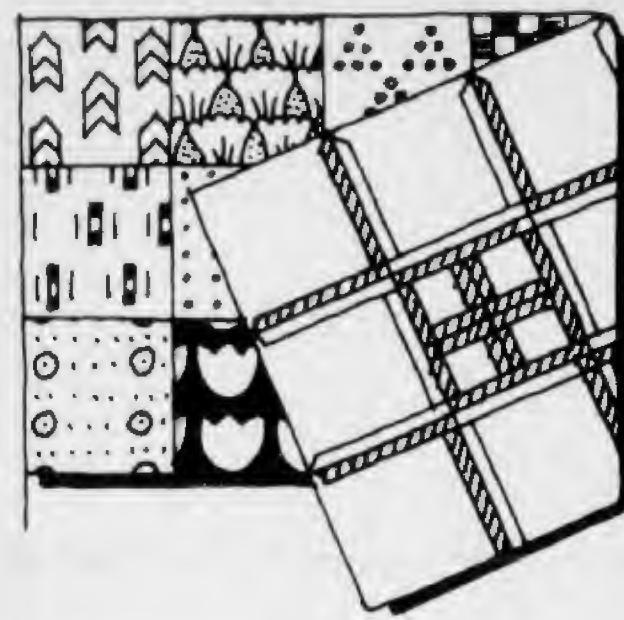
Or, outline seams with ribbon



"Crazy Quilt" patchwork



Stitch pieces together into a strip and sew strips together



ioned from patchwork material, or if you don't have enough fabric, here's an easy apron pattern — nice for a Christmas gift or to wear when serving at a club dance.

Patchwork Apron

Sew fabric squares together to measure 27" x 27". Cut another piece the same size for

lining. Cut a tie 3" x 80". With right sides together, stitch apron to lining around bottom and the sides. Turn. Gather top edge of apron to 17". With right sides facing, fold tie in half lengthwise. Stitch around ends and down the sides, leaving a 17" opening at the center. Turn. Stitch apron to center of tie.

CALLERLAB WORKSHOP POLL

THE NEW MOVEMENTS COMMITTEE of CALLERLAB, entrusted with the project of selecting a movement or movements each quarter for *mainstream* workshopping, has made its choice for the quarter starting in December. Since the PLUS 10 groupings of figures is being published in SQUARE DANCING magazine, (see page 9) it is recognized that the Basic 75 and PLUS 10 are really *mainstream* and in the future the Committee will select only figures not included in these two groups.

Only one movement, Coordinate, has been selected. This is a smooth action figure which starts from single file columns and ends in two-faced lines. The Setup: Heads lead right and circle to a line, then do a curlique.

On the command, Coordinate, all will single file circulate one and one-half positions. This sets up three pairs with right hands adjacent in a column formation and two men as lonesome ends facing right. The three pairs turn one-half by the right. The center pair, made up of two men, will separate and each man will step forward. The lonesome man on

the end of the set will step ahead and, as a result, will help to form two, two-faced lines.

When teaching, have the dancers circulate one position and then one-half more to establish the setup of three pairs and two lonesome ends. A good, smooth styling assist can be made by the ladies in the column as they turn one-half by the right. The lady who comes alongside of the lonesome man can "pick him up" as she completes her turn and together they form the end of the two-faced line.

The figure flows very well and the follow-up action of wheel and deal, couples circulate, or bend the line will all dance smoothly.

COORDINATE

Heads lead right circle to a line
Curlique, coordinate
Bend the line, star thru
Dive thru, square thru three quarters
Left allemande

Heads lead right circle to a line
Curlique, coordinate
Bend the line, pass thru
Bend the line, slide thru
Left allemande



Style Lab

The case of SUBSTITUTE and ZOOM

HERE ARE TWO MANEUVERS, each of which involves two couples facing the same direction, one standing directly behind the other. Each movement has the identical end result and yet each of the two serves a purpose and many callers who use both do not consider them interchangeable under all circumstances. Let's take a close look at both.

First of all is Substitute, which is the most aptly named of the two titles. During the four steps it takes to do Substitute (which incidentally is Basic 70), the couple in the rear moves up and takes the place of, or *substitutes for*, the couple in front.

Starting with our two couples (1), one standing directly in front of the other, the action begins when the lead couple makes an





arch and starts to back up (2). At the same time the trailing couple ducks (3) and moves forward under the arch (4) to take the place of the other couple (5).

Now Zoom, shown in our lower series, also starts with one couple behind the other (6). When the Zoom movement starts, the lead couple separates (7) and as each of the dancers "roll" back (8) the trailing dancers move forward to take their place.

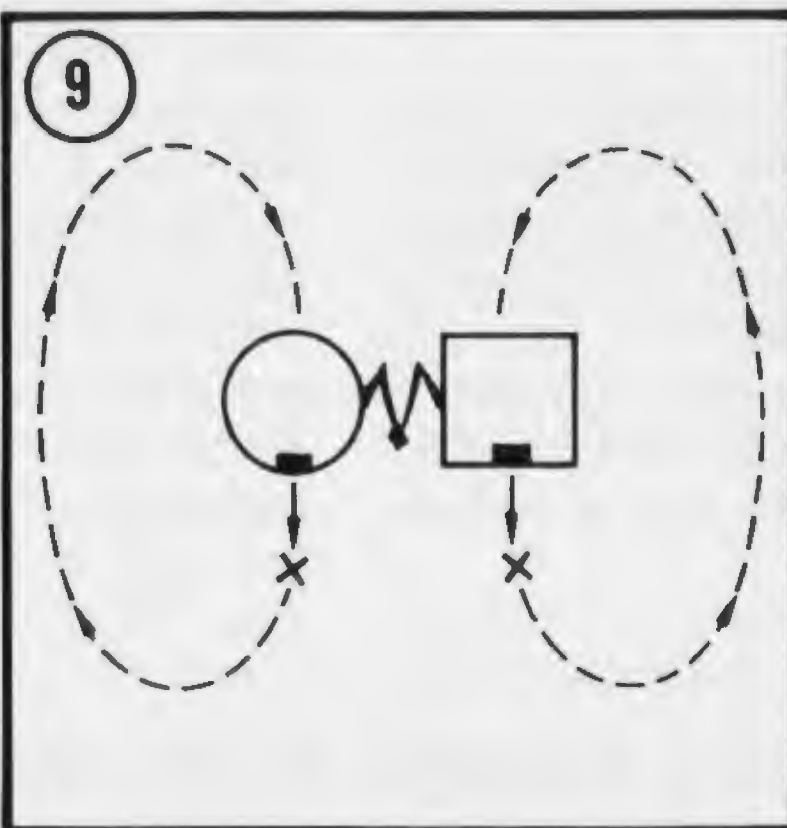
Here we switch briefly to diagrams to point up one difference between the two movements. As you will see from the dotted lines (9), the two arcs created by the lead dancers as they move back separately *can* cover a much wider area than the space needed in Substitute (3) for the arching couple to back over the trailing couple. We see (10) that the dancers end up in the same spot in both

movements, having exchanged couple positions.

It has been suggested by some that because of the independent turn Zoom should replace Substitute. However, for those who have made a serious study of both movements, each has its place. The fact that both exist allows a conscientious caller to select the one that fits best in each instance.

For those who enjoy Substitute primarily because the facing direction of the lead dancers is not changed, the aversion to too much ducking, particularly when a 6'6" couple tries to dive under an arch made by a pair of 4'8" dancers, is simply answered—*fake the arch*. Don't try to hang on as the other couple ducks under. Just release hands and back up.

However, dancers, before experimenting it might be a good idea to check with friend caller. See what he thinks.



24th NATIONAL

KANSAS CITY, MO.



SQUARE DANCE CONVENTION®

JUNE 26, 27, 28, 1975

WHAT IS A CONVENTION? . . . Have you ever attended a National Square Dance Convention? Perhaps you'd like a reminder of what it's all about. First of all, a National Convention lasts three full days — Thursday, Friday and Saturday. It features many clinics, learning sessions, and sit-down discussion sessions called panels. Usually the mornings are reserved for these educational sessions, with the dancing scheduled for the afternoons and evenings.

There is always plenty of programmed dancing at these Conventions. But a Convention is more than scheduled programs. It is a chance for dancers to meet old and new friends, to enjoy the surroundings, to absorb a new and continuing concept of the vastness of this square dance activity and to build for its future progress.

Convention time is also a time to do a bit of sightseeing, particularly if it's in an area never before visited. This year the National Convention is being held in Kansas City and visitors will find much to see in the area.

The first impression of Downtown Kansas City might be that it's a "financial hub." However, there's more to it than that. There are unique shops, stores and entertainment, plus parks with beautiful green acres and magnificent fountains all close by. This is Downtown Kansas City, all rolled into one friendly, cosmopolitan atmosphere.

The Truman Library, where the life, career and drama of "The Man from Independence" is all recorded, is just a short drive from downtown Kansas City. And there's the Country Club Plaza, billed as the nation's first and finest shopping center. Here you may find a Givenchy original, a Louis XIV antique, Baccarat Crystal, a Pierre Cardin suit or a hamburger and a candy apple.

Near the Plaza is the Nelson Art Gallery. Visitors may come in and be soothed by works

by the Flemish Masters or freak out with stainless steel and light sculpture. Above all, don't miss the Oriental collection. It's one of the finest in the country.

Imagine that it's 1820 and that you've just come up the Missouri River on a keelboat. You step on the dock and walk up Delaware to 5th to Westport Landing. You'll relive those days in River Quay (say "River Key" and you're a native). Take a boat trip down the river, explore shops, eateries and more. Step into yesterday — all in buildings recreated just as they were in 1820.

There are riverboat trips, sports, entertainment, Swope Park Zoo and your choice of any cuisine you'd like in the city's fine restaurants. These are a few of the "highlights" awaiting visitors to Kansas City.

If this is your first or your twenty-first National Convention, one of the first things to do is register. With the Conventions getting bigger every year, those who apply early are the ones who usually get their first or second choice of hotel rooms.

In your January issue of SQUARE DANCING magazine you'll receive your 1975 Convention pre-registration form. Fill it out and send it, along with your deposit, to the registration people. That address is Advance Registration Director, P. O. Box 11657, Kansas City, Missouri 64138. One thing is sure. By doing it early you'll be holding space and you can cancel later if your plans change and you find that it won't work out for you to attend.

One final thought. If you're having a problem in trying to decide what to give friend wife (or husband or caller) for Christmas, why not make it a trip to the National? You can do the economy bit and give a check for the registration fee, or you can go the whole way and give a completely paid Convention package. Whichever route you go, your present is bound to be remembered — and enjoyed!

Your Square Dance Vacation In The Heart Of The Nation

ROUND THE WORLD of SQUARE DANCING



Those with items of special interest should send them to NEWS EDITOR, SQUARE DANCING, 462 No. Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgment of each one.

England

Seven new clubs have applied for membership in the British Association of American Square Dance Clubs, an indication that square dancing appears to be on the upward swing again. This would bring the total membership to 71 clubs, five of which are round dance clubs. The interesting thing is that these applications are from clubs in areas entirely new to square dancing. It would seem that people need something to take their minds off everyday problems.

Georgia

Atlanta square dancers were TV stars recently when they danced in front of NBC's

national TV cameras during half time festivities at the pre-season Atlanta Falcons/Cincinnati Bengals pro football game. It all started out as a friendly suggestion from former Druid Hillbillies' president Dick Wehr to his buddy, John Demos, of Georgia State University, who is in charge of the Falcons' half time entertainment, to ask a couple of squares from the club to dance during the game. Demos took him up on it and the response was so great that 35 squares participated. It was a great experience. Not only did a stadium full of fans see this performance of square dancing, but so did people all around the world. You might say Atlanta square dancers have had their world debut!

Belles and Beaux of Valdosta have had a wonderful summer and wish to thank all who helped to make it possible. The Valdosta Parks and Recreation Department sponsored new classes in the City Auditorium for both squares and rounds. 9½ new squares have graduated since the first of the year and a new class was started in October. Square and round dance programs are progressing well. The group continues to dance at nursing homes, which provides pleasure to the members as well as the folks who view the dancing.

California

Saturday evening, August 10, was another real fun night for the Jackson Claim Jumpers as the club gathered at the home of Margaret and Ken Littleton in Pioneer to celebrate the 50th Wedding Anniversary of club members

Members of the Druid Hillbillies Square Dance Club in Atlanta, Georgia, made their TV "debut" as part of the half time entertainment during one of the Atlanta Falcons football games. Photo by Mike Crain.



ROUND THE WORLD of SQUARE DANCING

Van and Lucille VanBolt. Van and Lucille are active members of the Claim Jumpers and have served the club in many capacities. The celebration was planned to be a surprise and the secret was well kept. It was an evening of good food, good talk, and happy reminiscing as the Claim Jumpers welcomed the opportunity to share this very special anniversary with a very special square dance couple. The affair was written up in the Jackson (California) Amador Ledger, a weekly newspaper.

New York

Port City Squares, Oswego's only square dance club, celebrated their 10th year of square dancing on November 23 with a dinner dance at the Elks Club. The club was first organized in 1964 by Karl and Betty Granholm, with Mo Howard as instructor and club caller — an honor he still holds. Starting out with 26 couples, the group now numbers 60 couples. Karl and Betty Granholm took upon themselves the task of teaching and cueing rounds for the club and in 1965 some of the couples formed a round dance club, appropriately named the Gran Circlers.

Arizona

Square dancers are invited to visit the "Home of the Dancing Cactus" next month for the 27th Festival sponsored by the Old Pueblo Square Dance Association of Tucson. The dates are January 16th through the 19th. Callers scheduled for dances and workshops include Chuck Bryant, Beryl Main, and Bob Fisk. Irv and Betty Easterday will conduct round dance workshops and program round dances each day of the Festival. Registration

forms may be obtained by writing to Travis Bass, 5727 East Seneca, Tucson 85712. The Festival is a building fund project of the association.

Indiana

Cal Golden, "Singing" Sam Mitchell, Glenn Turpin and Charlie and Marge Carter will team up for the first of a series of four Winter Wonderland Weekends at the beautiful French Lick-Sheraton Hotel in French Lick January 24, 25 and 26. Staff for the second Weekend will include Chuck Bryant, Bob Cone, Cal Golden and Paul and Edna Tinsley. Dates for this one are January 31, February 1 and 2. Reservations may be sent to Sharon Golden, P. O. Box 2280, Hot Springs, Arkansas 71901.

Arkansas

Square Dance, Inc. of Arkansas is presenting the Southland Square Dance Festival January 10 and 11 at the Southland Race Track in West Memphis. Glenn Turpin and Cal Golden comprise the annual staff for this affair. Guest staff members include callers Jim Coppinger and Bob Cone and round dance leaders Jack and Marie Seago and Bill and Elsy Johnson.

Oregon

Those who know of Diamond Lake, Oregon, probably know of it for the fishing. But the fourth weekend last July saw something new at Diamond Lake—a most successful first year square dance festival. The festival was put on by the Star Promenaders of Medford, a club of about thirty couples. The club built a portable outdoor floor by the members "selling" panels of exterior plywood to clubs and businesses. Ads were painted onto the panels which, when transported to Diamond

This happy group of beginners attended the Callers' College in Estes Park, Colo. with instructors Frank Lane, Earl Johnston and



Lake, covered an area 80' by 64' on a parking lot. There was virtually no "drifting" while dancing on the floor as one sometimes finds on less than level surfaces. In spite of a cloudburst during an afternoon workshop those webfoot dancers danced in light rain, abandoning the floor only when it rained so hard that all they could do was plane on top of the water. The electricity was occasionally accentuated by lightning bolts in the sky. Everyone took with them from the weekend a host of memories and all are looking forward to the second festival in 1975.

South Dakota

Organized in 1949 as a closed club, the Jeans and Janes of Watertown first danced to records. Then a couple of the members started calling and in 1951 the club was opened to outsiders and grew in size. Through the years old members have left and new ones joined the club. They have always been lucky enough to have their own club callers and as of today membership includes four members who have danced with the club for over 20 years. In September a free dance was held at the Masonic Temple to celebrate the club's 25th Anniversary. 148 people attended and many who had not danced in 10 or 15 years got on the floor to dance to the calling of Perry Bergh. The group hopes that the club will also celebrate its 50th Anniversary and that many of the present members will be able to return and dance a tip.

— Vernell Adams

Vietnam

Nine square dance classes have been held at the Saigon Institute of Education since 1970 and the total number of the alumni is well over 2,000, now spread out all over Viet-



Vietnamese students at the Saigon Square Dance Club, Saigon Institute of Education in Vietnam, as they danced the Virginia Reel.

nam. Classes are held regularly every Sunday afternoon.

— Dr. Mai Tam

Alaska

The Alaska State Festival held last summer in Anchorage was very successful. Over 500 registrants signed up for the event, the largest such affair to date for Alaska. The "History of Square Dancing" handbooks were distributed to the dancers; costs for this were underwritten by the State Federation of Square Dance Clubs.

Louisiana

New Orleans is where it *really* happened Labor Day Weekend. The 4th Annual Dance-A-Rama of the Single Square Dancers, U.S.A. was held at the Fontainebleau Motel. With 31 states represented, it was a diversified group sharing the mutual love of square dancing and making new friendships. As conventions go, this Dance-A-Rama was rather unique in that only four people put it together. Fred Davis acted as General Chairman; Mary Rein capably handled registrations; Thora Godwin

Vaughn Parrish. Beryl Main joined the staff the following week to instruct the more experienced callers at Dance Ranch.



ROUND THE WORLD of SQUARE DANCING

efficiently took care of secretarial work and banking and Stanley Viola did a superb job of scheduling callers and programming. The 5th Annual Dance-A-Rama is scheduled for Labor Day Weekend in 1975 and will be held in Minneapolis. Single Square Dancers, U.S.A. is a thriving organization and there's no doubt that these annual affairs are a good reason for its growth.

Montana

The Yellowstone Square Dance Council has come up with a clever idea for the promotion of square dancing. They have made "Take One" dispensers, using the Sets in Order promotional Learn to Square Dance Posters and



The handy handmade "take one" dispenser designed by members of the Yellowstone Square Dance Council to distribute literature on square dancing and new classes in the Billings, Montana, area.

Promotional Leaflets. The dispensers have been used at promotional street dances, in square dance halls, display boards in banks, etc. At one street dance the dispenser was attached to a street light post; the callers directed the attention of "viewers" to the unit, and quite a number of spectators helped themselves to copies. Live telecasts were made at the dance and members of the Council were able to get the TV station to build up a 1-

minute promotional spot using the tape of the dancing by stopping the action at some points and lowering the music while "plugs" about square dancing and forthcoming classes were inserted. The group hopes for a good enrollment of beginners as a result.



Wheel Cherubs are dancers who have danced as a set, guiding patients in wheelchairs at a nursing home or hospital. Square-A-Nader club members of Ithaca, New York have earned the badges while doing volunteer entertaining for invalids.

Pennsylvania

The Federation of Delaware Valley Square and Round Dancers is composed of four Districts, each of which has its own square dance publication. The area covered includes Eastern Pennsylvania, Northern Delaware and Southern New Jersey. This is a very active Federation consisting of some 130 member clubs. The group holds their own convention each year and sponsors many charitable affairs in addition to promoting square dancing whenever possible.

Pocono Manor Inn, the elegant vacation resort in the Pocono Mountains of Pennsylvania, has become the official headquarters for a new square dance club known as "Sam's Strutters." Mrs. Bea Ireland, owner of the Inn, graciously consented to allow the use of the facility on Sunday evenings for a square dance class. Enthusiasm grew and caller Bob Selig soon had a large group on hand each week and was confronted with a number of proposals to start a new club. Mrs. Ireland agreed to allow the use of the resort and earmarked a large room as the club's headquarters. The club has been named "Sam's Strutters" in memory of the late Sam Ireland and although it was actually formed only a few months ago, membership already exceeds 70 persons. The Fall schedule now boasts a weekly workshop in addition to the Sunday dances. Round dance classes have been tentatively scheduled for Friday nights. Although caller Bob Selig insists that the Manor is responsible for the growth of the club, those who know him feel that his attitude and love for the activity of square dancing are the real moving force behind it all.

Sets in Order **WORKSHOP**

FOR LEADERS IN THE FIELD OF
SQUARE AND ROUND DANCING

December, 1974

THIS MONTH'S COLLECTION OF DANCES comes from Johnny Creel of New Orleans, Louisiana. Although he composes a large part of the material he uses, these dances may not necessarily be original. They are dances he enjoys calling. So let's travel down to New Orleans and sample some of Johnny's calling. We're sure you'll enjoy it!

Heads square thru
Curlique
Walk and dodge
Partners trade
Right and left thru
Flutter wheel
Slide thru
Left allemande

Heads flutter wheel
Square thru
Circle four to a line
Turn thru
Bend the line
Flutter wheel
Turn thru
Bend the line
Flutter wheel
Turn thru
Bend the line
Flutter wheel
Turn thru
Bend the line
Flutter wheel
Slide thru
Square thru three quarters
Allemande left

Allemande left alamo style
Heads scoot back
Sides scoot back
Heads scoot back
Sides scoot back
Allemande left

(71)
Heads lead right
Circle to a line
Two ladies chain
Send them back
Dixie style to an ocean wave
Slip the clutch
Allemande left

Heads pass thru
Partner trade
Curlique
Boys run
Swing thru
Turn and left thru
Flutter wheel
Right and left thru
Square thru three quarters
Trade by
Swing thru
Turn and left thru
Flutter wheel
Right and left thru
Allmande left

Heads right and left thru
Rollaway half sashay
Slide thru
Swing thru
Girls fold
Peel the top
Slide thru
Curlique
Scoot back
Boys run
Girls run left
Allemande left

Heads star thru
California twirl
Swing thru
Boys run
Couples circulate
Wheel and deal
Pass thru
Cloverflo
Star thru
Flutter wheel
Sweep a quarter
Allemande left

Heads curlique
Walk and dodge
Curlique
Walk and dodge
Boys run
Girls turn back
Pass thru
Wheel and deal
Double pass thru
First go left
Second go right
Curlique
All eight circulate
Boys run
Left allemande

(66)
 Heads square thru
 Heads grand square
 Heads cloverleaf
 Sides grand square
 Sides divide and
 Star thru
 Sides square thru three quarters
 Allemande left

(56)
 One and two right and left thru
 Three and four right and left thru
 One and two double swing thru
 Three and four right and left thru
 One and two right and left thru
 Three and four left square thru
 One and two cross trail
 Allemande left



**JOHNNY
 CREEL**

Johnny and Janie Creel have been square dancing for 19 years and Johnny has been calling for 15 of those years. A full-time caller, Johnny calls and teaches for many clubs in the New Orleans area and travels regularly to call around the country. He has served on the staff of many institutes, called on TV and done volunteer calling for the blind. He was a member of the Executive Board that sponsored the 1971 National Convention in New Orleans, past president of the Callers' Association, is currently secretary of the New Orleans Callers' Association and the Metropolitan New Orleans Area Square and Round Dance Association. Johnny and Janie have two daughters and one son. Both girls are married and enjoy square dancing with their husbands. Johnny has recorded some 40 singing calls on the Lore label of which "Blue Moon of Kentucky" is the latest. Besides assisting Johnny, Janie designs and makes square dance clothes for herself and their two daughters.

(62)
 Heads square thru
 Swing thru
 Boys run
 Couples circulate
 Wheel and deal
 Right and left thru
 Swing thru
 Spin the top
 Right and left thru
 Star thru
 Pass thru
 Trade by
 Allemande left

Heads curlique
 Boys run
 Swing thru
 Boys run
 Couples hinge and trade
 Pass thru
 Swing thru
 Boys run
 Girls cast off three quarters
 Diamond circulate
 Boys cast off three quarters
 Wheel and deal
 Star thru
 Partner trade
 Slide thru
 Allemande left

Heads flutter wheel
 Sweep a quarter
 Pass thru
 Curlique
 Walk and dodge
 Boys run
 Scoot back
 Boys run
 Slide thru
 Curlique
 Walk and dodge
 Boys run
 Scoot back
 Boys run
 Slide thru
 Allemande left

WASH AWAY

By Bob Wright Sr., Alderwood Manor, Washington
 (61)
 Heads square thru four hands
 Swing thru, spin the top
 Right and left thru
 Square thru four hands
 Trade by, star thru
 Square thru four hands
 Trade by, left allemande

SPECIAL WORKSHOP EDITORS

| | | |
|---------------|-----------|---------------------|
| Joy Cramlet | | Coordinator |
| Dick Houlton | | Square Dance Editor |
| Don Armstrong | | Contra Editor |
| Ken Collins | | Final Checkoff |

KACHOO

By SMS Gene McCullough, Oxon Hill, Maryland
Heads pair off and spin the top
Curlique, in your box, circulate
Cast off three quarters
Girls trade, boys run
Wheel and deal
Right and left thru, slide thru
Left allemande

STAR CRAZY

By Dick Hamilton, Van Nuys, California
One and three square thru
Triple star thru
One and three half sashay
All eight California twirl
Two and four square thru
Triple star thru
Two and four half sashay
All eight California twirl
One and three square thru
Double star thru
All eight turn back
Double star thru
All eight turn back
Star thru, slide thru
Star thru, slide thru
Left allemande

LA LIKE

By Ron Mineau, Arroyo Grande, California
Head gents and the corner gals
Forward and back, box the gnat
Right and left thru
Circle to the left
All four boys forward and back
Square thru four hands
Split the girls around one to a line
Pass thru, boys cross fold
Star thru, couples circulate
Bend the line, flutter wheel
Slide thru, allemande left

LACK A DAY

By Rod Bertlshofer, Foster City, California
Heads lead right
Circle to a line of four
Rollaway, pass thru
Round off, peel off
Cast off three quarters
Star thru, pass thru
Left allemande

SPLIT CIRCULATE NUMBER ONE

By Ray Vierra, Concord, California
One and three lead to the right
Circle up four
Head gents break to a line of four
Forward and back with you
Pass thru, girls U turn back
Split circulate, swing thru
Ends U turn back, bend the line
Pass thru, wheel and deal
Double pass thru
Girls U turn back
Swing that pretty girl
Promenade go round the world

SQUEEZE IN (47)

By Darrell Hedgecock, San Jose, California
Heads pass thru
Separate, around just one
Squeeze in, lines pass thru
Bend those lines, ends star thru
Pass thru, separate around just one
Squeeze in, lines pass thru
Bend those lines, star thru
Centers star thru, cross trail
Left allemande

Jeanne Moody, Salinas, California sent us these two dances.

(75)

One and three lead to the right
Circle to a line
Pass thru, wheel and deal
Double pass thru, centers in
Cast off three quarters
Star thru, centers pass thru
Do sa do to a wave
Swing thru, boys run
Tag the line to the left
All promenade

(75)

Heads square thru four hands
Do sa do to a wave
Spin chain thru, girls circulate
Girls trade, boys run
Tag the line, girls turn back and
Star thru, wheel and deal
Left allemande

SINGING CALL

DADDY DUMPLIN'

By Jeanne Moody, Salinas, California
Record: Scope #581, Flip Instrumental with
Jeanne Moody

OPENER, MIDDLE BREAK, ENDING

Sides face grand square
Daddy dumpling I love you and
You're still my best buddy
I wouldn't trade you for all the
Daddies in the world
Daddy dumpling I miss you and
My heart's always with you
And no matter what you do
I'll always be your best girl
Left allemande do a do sa do
Left allemande and promenade
Daddy dumpling I love you and
You're still my best buddy

FIGURE:

Heads square thru four hands you go
Around the corner do a little do sa do
Well the girls trade swing thru
And now the boys run you tag the line
Girls turn back star thru and
Bend the line square thru three hands
Swing the corner promenade
Daddy dumpling I love you and
You're still my best buddy

SEQUENCE: Opener, Figure twice, Middle break,
Figure twice, Ending.

ROUND DANCES

TIPS OF MY FINGERS — Hi-Hat 928

Choreographers: Eddie and Audrey Palmquist
Comment: A very basic waltz with pleasant music.

INTRODUCTION

1-4 OPEN-FACING Wait; Wait; Apart, Point, —; Together to BUTTERFLY, Touch, —;

PART A

1-4 OPEN, Fwd Waltz; Thru, Side, Close to face RLOD in LEFT-OPEN; Thru, Side, Close to face LOD in OPEN; 1/4 R Turn face WALL and partner in CLOSED, Side, Close;

5-8 Fwd/1/4 L Turn face LOD, Side Close; Back/1/4 L Turn face COH, Side, Close; Fwd/1/4 L Turn face RLOD, Side, Close; Back/1/4 L Turn face WALL in BUTTERFLY, Side, Close;

PART B

1-4 Waltz Balance L, 2, 3; Waltz Balance R, 2, 3; (Twirl) Side, Behind, Side; Thru, Side, Close to CLOSED M facing WALL;

5-8 Balance Bwd, —, —; Manuv, 2, 3 M face RLOD; (R) Waltz Turn; (R) Waltz Turn end in BUTTERFLY M face WALL;

INTERLUDE

1-4 Repeat action meas 1-4 Part B except to end in BUTTERFLY M face WALL;

SEQUENCE: A-A-B-B-Interlude-A-A-B-B plus Ending.

Ending:

1-4 Repeat Interlude except on final note Step Apart and Point.

ROUND THE WORLD — Hi-Hat 928

Choreographers: Tommy and Geneve Thomas
Comment: An active waltz with eight measures repeated. Good waltz music.

INTRODUCTION

1-4 DIAGONAL OPEN-FACING Wait; Wait; Apart, Point, —; Together to BANJO M face LOD, Touch, —;

PART A

1-4 Fwd Waltz; Face to Face end in SIDECAR M face RLOD; Bwd Waltz; Face to Face end in OPEN face LOD;

5-8 Step, Swing, —; Spin Manuv, 2, 3 end in CLOSED M face RLOD; (R) Waltz Turn; (R) Waltz Turn end in BANJO M face LOD;

9-12 Repeat action meas 1-4;

13-16 Repeat action meas 5-8 except to end in CLOSED M face LOD;

PART B

17-20 Step, Touch, —; 1/4 R Turn face WALL in LEFT-OPEN, Swing, —; 1/2 L Turn face COH in OPEN, Swing, —; 1/4 R Turn face LOD in CLOSED, Touch, —;

21-24 Fwd Waltz; Waltz Manuv to BANJO, 2, 3 M face RLOD; Banjo Pivot, 2, 3 end in SEMI-CLOSED face LOD; Thru, Face, Close to SIDECAR M face WALL;

25-28 Rock Fwd, Recov, Side end in BANJO

M face WALL; Banjo Wheel, 2, 3 end in SIDECAR M face COH; Rock Fwd, Recov, Side end in BANJO M face COH; Banjo Wheel, 2, 3 end in CLOSED M face WALL;

29-32 Dip Back, —, —; Recov, Touch, —; (Twirl) Side, Behind, Side; LOOSE-CLOSED Thru, Side, Close end in BANJO M face LOD;

SEQUENCE: Dance goes thru twice plus Ending.

Ending: Slow Pivot, 2, Apart/Point.

I'M CONFESSING — Mac Gregor 5033

Choreographers: Art and Daisy Daniels
Comment: A low intermediate two-step with a fishtail in it. The music is pleasant.

INTRODUCTION

1-2 CLOSED M face WALL; Wait; Side, Touch, Side, Touch;

PART A

1-4 Side, —, Draw Close, —; Fwd, Close, Back, —; Side, —, Draw Close, —; Fwd, Close, Back, —;

5-8 Side, Behind, Side, Front; Pivot, —, 2 M face WALL, —; Turn Two-Step; Turn Two-Step M face WALL;

9-12 Repeat action meas 1-4 Part A;

13-16 Repeat action meas 5-8 except to end in CONTRA-BANJO face LOD;

PART B

1-4 Fwd, Lock, Fwd, —; Fwd, Lock, Fwd, —; Fwd, —, Check, —; Behind, Side, Fwd, Lock;

5-8 Fwd, —, Check, —; Behind, Side, Fwd, Lock; Side, Close, Cross to SIDECAR, —; Side, Close, Thru to face LOD in OPEN, —;

PART C

1-4 Fwd Two-Step; Fwd, Flare, Thru to face RLOD in LEFT-OPEN, —; Fwd Two-Step; Fwd, Flare, Thru M face WALL, —;

5-8 (Twirl) Side, Behind, Side, Touch; (Reverse Twirl) Side, Behind, Side, Touch CLOSED; Side, keep Lead hands joined Step Back, Stamp to CLOSED, —; Side, HALF-OPEN Step Back, Stamp end in BUTTERFLY M face WALL, —;

SEQUENCE: Dance goes thru twice plus Tag.

Tag:

1-2 BUTTERFLY M face WALL Side, Close, Side, Close; Roll LOD, 2, 3, Point.

BAMBOO TREE — MacGregor 5033

Choreographers: Marty and Flo Winters
Comment: Easy two-step and the routine fits the music fine.

INTRODUCTION

1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to SEMI-CLOSED face LOD, —, Touch, —;

PART A

1-4 Fwd Two-Step; Fwd Two-Step; Side, Behind, Side, —; Roll Across, 2, 3 end in BUTTERFLY M face COH, —;

5-8 Face to Face Two-Step; Bk to Bk Two-Step; Circle Away Two-Step; Circle To-

gether Two-Step end facing RLOD in SEMI-CLOSED;

- 9-12 Repeat action meas 1-4:
13-16 Repeat action meas 5-8 except to end in CLOSED M face WALL:

PART B

- 17-20 Side, Close, Fwd, —; Fwd, Close, Back, —; Back, Close, Fwd, —; Side, Close, Back, —;
21-24 Side, —, Check, —; Side, Close, Thru, —; Turn Two-Step; Turn Two-Step end M face WALL;
25-28 Repeat action meas 17-20:
29-32 Repeat action meas 21-24 except to end in SEMI-CLOSED:

SEQUENCE: Dance goes thru three times plus Ending.

Ending:

- 1-4 Fwd Two-Step; Fwd Two-Step; (Twirl) Fwd, —, 2, —; Apart, —, Point, —;

SWEET EVAGEAN — GRENN 14197

Choreographers: Francis and Yvonne Halbison
Comment: An interesting routine with very good music. The tune is My Kind of Girl.

INTRODUCTION

- 1-4 CLOSED M face LOD Wait; Wait; Side, Close, Side, —; Side, Draw, Touch, —;

PART A

- 1-4 Rock Fwd, —, Recov, —; Side, Close, Fwd, —; Rock Fwd, —, Recov, —; Side, Close, Back, —;
5-8 Side, Close, Cross to SIDECAR M face LOD, —; Side, Close, Cross to BANJO end M face WALL in CLOSED, —; (Twisty Vine) Side, Behind, Side, Front; Pivot, —, 2 end M face LOD in Banjo, —;
9-12 Fwd, —, Fwd/Check, —; Behind, Side, Fwd, Lock; Fwd, Close, Back, Close; Fwd, —, 1/4 R Turn face WALL in CLOSED, —;
13-16 Turn Two-Step; Turn Two-Step; (Twirl) Fwd, —, 2to SEMI-CLOSED facing LOD, —; Pickup to CLOSED M face LOD, —, 2, —;

Note When meas 16 is followed by Part B: Fwd, —, 1/4 R Turn M face WALL in BUTTERFLY, —;

When meas 16 is followed by Ending: Fwd, —, Fwd to SEMI-CLOSED, —;

PART B

- 1-4 BUTTERFLY M face WALL Side, Swing, Side, Touch; Roll LOD, 2, 3 to BUTTERFLY M face WALL, —; Side, Swing, Side, Touch; Roll RLOD, 2, 3 to CLOSED M facing WALL, —;
5-8 Side, Close, Cross/Check to SIDECAR M face DIAGONAL WALL & RLOD, —; Recov, Side, Cross to BANJO M face DIAGONAL WALL & LOD, —; (Twisty Vine) Side, Behind, Side, Front; Pivot, —, 2 end M face LOD, —;

SEQUENCE: A-A-B-A-B-A plus Ending.

Ending:

- 1-4 SEMI-CLOSED face LOD Rock Fwd, —, Recov, —; Rock Back, —, Recov, —;

- 5-8 Fwd, Lock, Fwd, —; Fwd, Lock, Fwd, —; Fwd, Close, Back, Close; Fwd, —, 1/4 R Turn face WALL in CLOSED, —; Side, Close, Side, Close to SEMI-CLOSED face LOD; Fwd, —, Fwd/Check, —;
9-11 Back, Close, Fwd, Lock; Fwd, 1/4 R Turn face WALL in CLOSED, Side, Close; Step Swd to REVERSE SEMI-CLOSED, —, —, —;

MISS PEABODY BROWN — Grenn 14197

Choreographers: John and Mary Macuci

Comment: A busy dance with very good music and the tune is Sweet Georgia Brown.

INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to BANJO M facing LOD, —, Touch, —;

PART A

- 1-4 Fwd, —, Fwd/R Turn, —; Back/R Turn M face RLOD, —, Back, —; Back, —, Back/R Turn to SIDECAR M face LOD, —; Fwd, —, Fwd to BANJO M face LOD, —;
5-8 Fwd, —, Manuv to CLOSED M face RLOD, —; Pivot, —, 2 to SEMI-CLOSED facing LOD, —; Fwd, —, Manuv to CLOSED M face RLOD, —; Pivot, —, to CLOSED M face WALL, —;
9-12 (Twisty Vine) Side, —, Behind, —; Side, —, Front, —; Side, —, Behind, —; Side, —, Front end in CONTRA-BANJO M face LOD, —;
13-16 Fwd, —, Lock, —; Dip Fwd, —, Recov, —; Behind, —, Side, —; Fwd, —, Lock, —;
17-20 Repeat action meas 1-4 Part A:
21-24 Repeat action meas 5-8 Part A:
25-28 Repeat action meas 9-12 Part A:
29-32 Repeat action meas 13-16 Part A:

PART B

- 1-4 Fwd, —, Point, —; Fwd/Cross to SIDECAR M face LOD, —, Point, —; Fwd/Cross to BANJO M face LOD, —, Point, —; Fwd/Cross to SIDECAR M face LOD, —, Point, —;
5-8 Fwd, —, 2, —; Fwd to BANJO, —, Manuv to CLOSED M face RLOD, —; R Pivot, —, 2 end facing LOD in SEMI-CLOSED, —; Fwd, —, 2, —;
9-12 Fwd to HALF-OPEN, —, 2, —; Roll Across to LEFT-HALF-OPEN, —, 2, —; Roll Across to HALF-OPEN, —, 2, —; Fwd/Check, —, Recov to BANJO M face LOD, —;
13-16 Back/R Turn, —, Back/R Turn M face RLOD in SIDECAR, —; Step, —, Back/L Turn, —; Back/L Turn to BANJO M face LOD, —, Step, —; Back, —, Back end in CLOSED, —;
17-20 Repeat action meas 1-4 Part B:
21-24 Repeat action meas 5-8 Part B:
25-28 Repeat action meas 9-12 Part B:
29-32 Repeat action meas 13-16 Part B except to end in BANJO M face LOD:

PART C

- 1-4 Fwd, Close, Back, Close; Fwd, —, 2, —;

- Side, Close, Cross to SIDECAR M face LOD, —; Side, Close, Cross to BANJO M face LOD, —;**
 5-8 Repeat action meas 1-4 Part C:
 9-12 Repeat action meas 1-4 Part C:
 13-16 **Fwd, —, 2, —; Run, 2, 3, —; Fwd, —, 2, —; Run, 2, 3, —;**
 17-20 **Fwd, —, Fwd/Check, —; Behind, —, Side, —; Fwd, Lock, Fwd, —; Fwd, Lock, Fwd, —;**
 21-24 Repeat action meas 17-20 Part C:
 25-28 Repeat action meas 1-4 Part A:
 29-32 **Fwd, —, Manuv to CLOSED M face RLOD, —; Pivot, —, 2, —; 3, —, 4 end M face WALL Trailing hands joined, —; Side, Close, Apart, Point.**

CHOPSUEY POLKA — Blue Star 1991

Choreographers: Van and Dottie Vander Walker
Comment: A busy but easy two-step with good music. Identical footwork throughout. The dance is cued on one side by Charlie Procter.

INTRODUCTION

- 1-4 **OPEN-FACING Wait; Wait; Apart, —, Touch, —; Together to VARSOUVIANNA face LOD, —, Touch, —;**
PART A
 1-4 **Fwd Two-Step; Fwd Two-Step; (Cross Over Two-Step to face RLOD) Two-Step In Place; Two-Step in Place still facing LOD;**
 5-8 **Push Sashay Across, —, 2, —; 3, —, 4 make Right Hand Star, —; Two-Step Arnd; Two-Step Arnd M on outside facing RLOD W on inside facing LOD;**
 9-12 Repeat action meas 5-8:
 13-16 **Two-Step Arnd; (Two-Step Arnd) L Spot Turn end in VARSOUVIANNA face LOD; Fwd, —, 2, —; 3, —, 4, —;**
 17-20 Repeat action meas 1-4 Part A:
 21-24 Repeat action meas 5-8 Part A:
 25-28 Repeat action meas 9-12 Part A:
 29-32 Repeat action meas 13-16 Part A except to end in OPEN facing LOD:

PART B

- 1-4 **Step, —, Kick, —; Step, —, Kick, —; Fwd Two-Step; Fwd Two-Step;**
 5-8 **1/4 L Turn Chase Two-Step; Chase Two-Step; 1/2 Turn face WALL Chase Two-Step; Chase Two-Step end in OPEN facing LOD;**
 9-12 Repeat action meas 1-4 Part B:
 13-16 Repeat action meas 5-8 Part B:

PART C

- 1-4 **Slide In, —, 2, —; 3, —, 4, —; Slide Out, —, 2; —; 3, —, 4, —;**
 5-8 **Step, —, Touch, —; Step, —, Touch, —; Cross Over Two-Step; R Turn Two-Step M on outside both facing RLOD;**
 9-12 Repeat action meas 1-4 Part C:
 13-16 Repeat action meas 5-8 Part C end in VARSOUVIANNA facing LOD:

SEQUENCE: A-B-C-A-B-C plus Tag.

Tag:

- 1-4 **Fwd Two-Step; Fwd Two-Step; Fwd, 2, 3, 1/4 R Turn M face WALL; Close, Chug, —, —;**

TAKE YOUR CHOICE (75)

By Karl Heinrich Fischle, Stromeyerstr,
 West Germany

One and three spin the top
Turn thru, do sa do the outside two
Spin the top, turn thru
Bend the line, pass thru
Wheel and deal, double pass thru
First couple left, next couple right
 (Ready for left allemande or)
Square thru three hands
Ladies trade, swing thru
Centers run
Tag the line, face in
Star thru, go cloverleaf
Substitute, center two swing thru
Turn thru, left allemande

HIGH THERE

By Tom Hightower, Sacramento, California

Four ladies chain, heads flutter wheel
Curlique, walk and dodge
Slide thru, swing thru
Triple trade, boys run
Couples hinge, hinge and trade
Centers pass thru
Curlique to an ocean wave
Swing thru, split circulate
Boys run, bend the line
Cross trail thru
Left allemande

SINGING CALL*

HAVING A BALL

By Al Stevens, APO San Francisco, California
Record: Windsor #5048, Flip Instrumental
 with Al Stevens

OPENER, MIDDLE BREAK, ENDING
Walk all around your corner then you do paso
It's partner left corner by the right
Partner left you know
Partner left an allemande thar
Well back right down the line
Slip the clutch left allemande then
Weave the ring so fine weave in and out
Around until you meet again
Do a little do sa do then promenade
You promenade the ring
Gonna' get back home and swing
We're gonna' have a ball
At the square dance hall tonight
FIGURE:

Well now the head two
Square thru go four hands
Get around the corner do a do sa do
Swing thru tonight
Then the boys run right
You tag the line go all the way thru
Then cloverleaf
Four ladies square thru three quarters
Round you go swing the corner girl
Then promeno you promenade the ring
Gonna' get back home and swing
We'll have a ball

At the square dance hall tonight
SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

CCC

By Bruce Welsh, New Orleans, Louisiana

Four ladies chain three quarters
Sides half sashay
Heads right and left thru
Heads cross trail thru
Behind the sides, star thru
Double pass thru, centers in
Cast off three quarters
Centers pass thru and cross run
Bend the line, all cross trail
Left allemande

TWO FOR FUN AND THOUGHT

By Patrick Gale, Phoenix, Arizona

Heads lead right
Circle to a line, pass thru
Cast off half
Star thru, pass thru
Allemande left

Sides box the gnat, pass thru
Heads star thru, California twirl
Centers in, cast off half
Box the gnat, pull by
Allemande left

Bill Armstrong, Los Angeles, California sends us these two dances.

Sides lead right, circle to a line
Curlique, girls run
Curlique, men run
Right and left thru, curlique
Girls turn back, make a wave
Swing thru, girls turn back
Boys trade, all promenade

(61)
Heads square thru, eight chain one
Trade by, eight chain three
Trade by, eight chain one
Trade by, left allemande

This month we present calls taken from the 1974 Green Premium Album using Experimental Movements.

Jack May, Toledo, Ohio

Heads square thru four hands
Swing thru, split circulate
Swing thru, split circulate
Swing thru, split circulate
Right and left thru, dive thru
Square thru three hands
Left allemande

Sides move up and back
Spin the top, turn thru
Circle four, sides break to a line
Up to the middle and back
Pass thru, boys run right
Swing thru, all eight circulate
Split circulate, swing thru
Turn thru, left allemande

Heads square thru four hands
Right and left thru
Swing thru double
Split circulate
Spin chain thru
Boys run right, cross trail
Left allemande

Sides lead right
Circle half to a two-faced line
Boys circulate
Girls run left, left allemande
Promenade

Heads spin the top, turn thru
Circle half to a two-faced line
Boys run right, spin the top
Right and left thru
Do sa do to an ocean wave
Swing star thru, frontier whirl
Square thru three hands
Left allemande

Side ladies chain
Sides half square thru
Circle four,
Sides break to a line of four
Square thru three hands
Partner trade, right and left thru
Circle half to a two-faced line
Boys run right, spin the top
All eight circulate
Right and left thru, eight chain three
Left allemande

SINGING CALL*

SING SING A SONG

By Johnnie Wykoff, Indianapolis, Indiana

Record: Blue Star #1995, Flip Instrumental
with Johnnie Wykoff

OPENER, MIDDLE BREAK, ENDING

Circle left sing sing a song
Allemande left do a grand sashay
And do sa do your own
Right hand pull by see saw the next
Left hand pull by do sa do the next
Right hand pull by see saw the next
Left hand pull on by and
Promenade with your own
Don't worry that it's not good enough
For anyone else to hear
Just sing sing a song

FIGURE:

One and three promenade halfway will do
Walk in square thru four hands you do
Split two around one
Make a line of four and then
Pass thru tag the line face in
Star thru pass thru
Trade by to the center swing
Left allemande come back and promenade
Don't worry that it's not good enough
For anyone else to hear
Just sing sing a song

SEQUENCE: Opener, Figure twice, Middle break,
Figure twice, Ending.

Here are a couple from Bob McCarron, Stoughton, Massachusetts.

Heads lead right circle to lines
Right and left thru, star thru
Do sa do to an ocean wave
All eight circulate
Swing thru, boys trade
Boys circulate, boys run
Couples circulate
Wheel and deal
Sweep one quarter, slide thru
Allemande

(70)

Heads right and left thru
Same ladies chain, star thru
Substitute, all double pass thru
Centers in, centers trade
Centers run, bend the line
Spin the top, pass thru
Allemande

Tom Hightower, Sacramento, California gives us two dances using Flip Back.

Heads turn thru
Seperate around one
Into the middle and turn thru
Do sa do to an ocean wave
Flip back, scoot back
Boys run, star and slide
Girls trade, wheel and deal
Dive thru, curlique
Box circulate two places to corner
Left allemande

Side pair slide thru, curlique
Walk and dodge
Partner trade and swing thru
Fan the top, boys run
Half tag the line, face left
Do sa do the corner
Ocean wave and flip back
Flip back again, ocean wave
Split circulate, flip back
Scoot back, boys run
Star and slide
Wheel and deal
Left allemande

CONTRA CORNER

ANNIVERSARY CONTRA

By Don Armstrong

Formation: 1-3-5-etc. active but NOT crossed over

— — — —, Actives cross and go below one
— — — —, Just the men do sa do
— — — —, — — Right and left thru
— — — —, — — Ladies chain
— — — —, — — Chain back
— — — —, — All forward and swing
— — — —, — — Down in twos
— — Wheel turn, — — come back
— — Cast off (Actives cross and go below one)

Ed Fraidenburg, Midland, Michigan, gives us these dances.

Heads square thru, sides divide
Star thru, clover and
Square thru three quarters
Left allemande

Side ladies chain, heads half sashay
Lead right and circle four
Ladies break to a line
Flutter wheel, pass thru
Wheel and deal, girls turn thru
Left allemande

YOU BET YOUR LIFE

By Tom Hightower, Sacramento, California

Heads partner tag, do sa do ocean wave
Swing thru, centers run
Tag the line left, couples circulate
Tag the line left, wheel and deal
Do sa do to ocean wave
Swing thru, centers run
Half tag, trade and roll
Do sa do to ocean wave
Swing thru, centers trade
Centers run, bend the line
Star thru, peel and trade
Bend the line
Single circle to a star thru
Dive thru, swing thru
Boys run, half tag the line left
Left allemande

SINGING CALL

WHEN YOU'RE SMILING

By Chip Hendrickson, Newtown, Connecticut

Record: Top #25302, Flip Instrumental with

Chip Hendrickson

OPENER, MIDDLE BREAK, ENDING

Allemande left with the corner

Come home a do sa do

Everybody promenade awhile

All four couples wheel around and

Go the other way

Boys turn back go twice around

Second time you meet you

Turn your partner by the left

Walk all around your corner

Come home and promenade

When you're smilin' when you're smilin'

The whole world smiles with you

FIGURE:

Heads lead to right circle to a line

Forward eight then you come on back

Pass thru tag the line and do a cloverleaf

Double pass thru

Now the outside four turn back

Star thru and cross trail

To your corner go swing corner girl

And then you promenade

When you're smilin' when you're smilin'

The whole world smiles at you

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.



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| MANUALS | | T | Velco Spee-Dup (\$2.75 plus \$1.25 postage Total per can \$4.00) (Canada \$3.15 per can plus \$1.75 (U.S.) on both Slo-Down & Spee-Dup) |
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| K | Caller/Teacher Manual for the Extended Basics Program (\$5.00) | V | Diplomas (indicate square or round dance) (Minimum order 10, 10¢ each plus 20¢ postage) |
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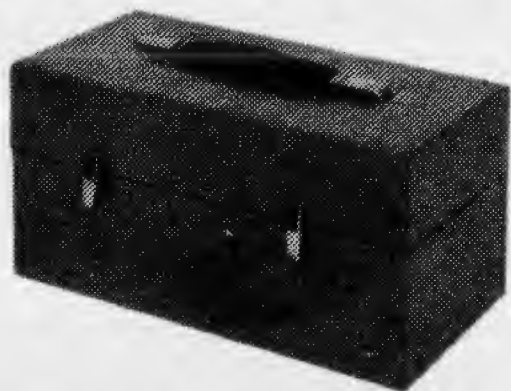
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CALLER of the MONTH



Archie Howell — Canton, Mass.

THE CAREER OF ARCHIE HOWELL began 18 years ago when he was invited to try square dancing with Red Wing Promenaders. His wife, Shirley, and he decided to give it a whirl and joined the club.

Fascinated with all the aspects of square dancing, Archie chose to take calling lessons from Charlie Baldwin. He just wanted to try it—nothing serious—at least he thought so at the time. While Archie learned to call, Shirley spent her time learning to sew. She was able to interest the girls in her sewing class in learning to square dance and Archie was invited to one of their homes to teach them. From then on he started calling and began to teach. Later he became interested in round dancing and began to teach easy rounds.

Archie's full schedule keeps him busy calling for three square dance clubs and instructing at two round dance clubs. Besides his local calling he travels to Maine, New Hampshire, Vermont, Connecticut and Canada for guest appearances.

One of Archie's many accomplishments is to be the first caller to run a combination Square Dance-Ballroom Dance Weekend at



Singing Sam Mitchell



Harold Thomas



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New Singing Call Releases:

TB 107 John Law - Called By Harold Thomas

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MERRY CHRISTMAS AND A HAPPY SQUARE DANCING NEW YEAR!

FROM OUR STAFF:

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East Hill Farm in Troy, New Hampshire. The first one proved to be quite a success and it has become an annual event.

Archie works as a tool designer, but even while working he gets in his calling practice by keeping a tape recorder on the seat beside him. It's dedication and hard work like this that makes a square dance caller the caliber of Archie Howell and why we are proud to have him as our club caller. — *Jean Babcock*

NEW ZEALAND DANCERS '75 ITINERARY

Next summer a group of 40 New Zealand

square dancers will be visiting the United States and Canada. Their final itinerary has been established and will include these locations: Honolulu, June 25-27; Vancouver, Banff, and Calgary, Canada, June 27-July 5; Chicago, July 6-8; New Orleans, July 9-11; Dallas, July 12-13; Grand Canyon, July 14-16; Las Vegas, July 16; San Francisco, July 17-19; Asilomar, July 20-25; Los Angeles, July 25-28; Honolulu, July 29-30. Although dancing has been arranged during the tour, the major participation will be at the Calgary



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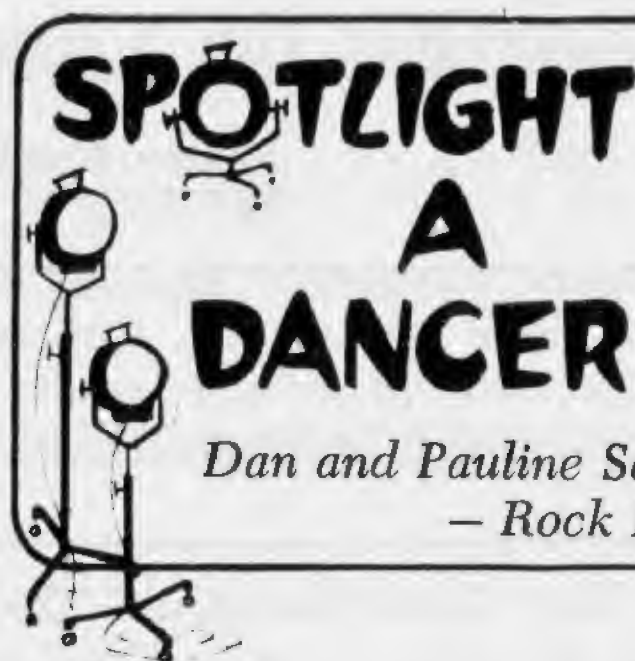
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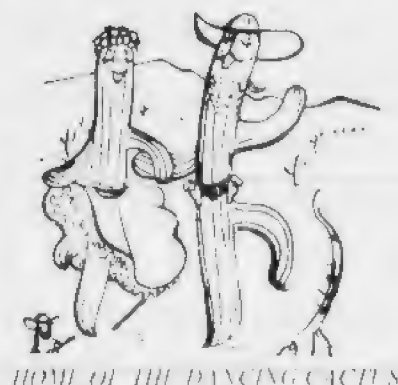
*Dan and Pauline Sakahara
— Rock Hill, Mo.*

ON LAST AUGUST 19, Dan and Pauline Sakahara were honored guests at a meeting of the St. Louis League of Square Dance Clubs in observance of their 40th Wedding Anniversary. The roll call was answered by 33 square dance clubs. The Japanese-American couple, who reside in Rock Hill, Missouri, were greeted by a standing ovation of over 200 fellow members as they entered St. Gregory's Church Hall in St. Ann.

Floral arrangements decked the hall for the occasion. Presented to the couple as their first surprise were 1600 origami paper birds made by club members, that surrounded a scroll of the clubs honoring the occasion. The 1600 birds resembled 1600 "Good Wishes" to the celebrants. A Japanese lantern was autographed by all who attended the party.

This wonderful couple have been avid square dancers in this area for over 14 years, dancing three to four times each week. They have shared their professional talents of photography, Japanese floral arranging and gar-

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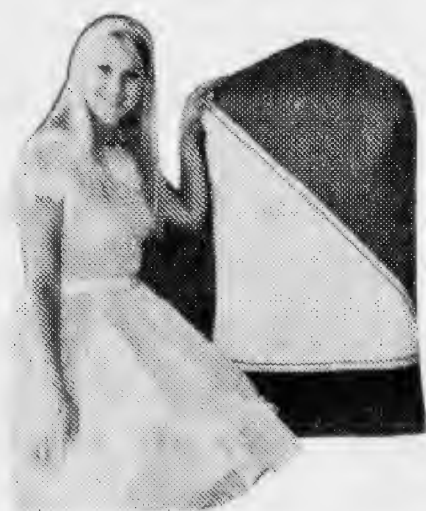
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dening with nearly every square dance club and most individuals in this area. Because of this, along with being exceptionally helpful and friendly, they are greatly loved and endeared by everyone. They have held many offices in different square dance organizations and a number of individual clubs. They are Honorary Members of several clubs because of their willingness, cooperation and help with club activities and their friendliness to everyone. They are assets to any organization or club.

Dan and Pauline are native born Americans, both having been born in the State of Washington. Following a year and a half internment in California during World War II, they moved inland and eventually ended up in St. Louis, where they pursued vocational and avocational interests. Square dancing became a way of life for the Sakaharas about 14 years ago and they have been more than actively engaged in the activity ever since.

A bronze plaque inscribed with the names of all League member clubs and local

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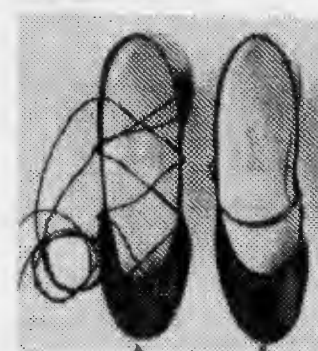
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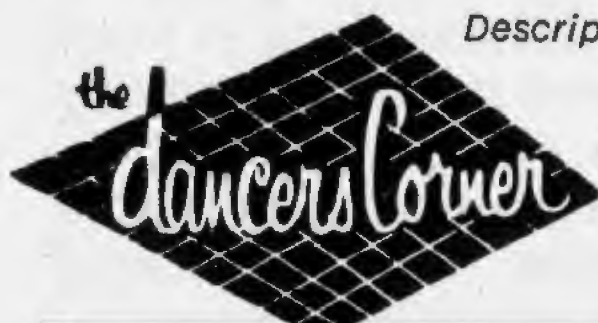
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- MS-166 Ole Man From the Mountain By: Johnny LeClair
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organizations was given the couple in memory of all their great contributions to square dancing. A very unique, specially made, over-size box camera placed on a tripod was unveiled. Dan was given the honor of cranking the handle, resulting in two flowing tapes dropping from the camera in a steady stream of individually wrapped fifty cent pieces.

Dan and Pauline feel there is nothing to compare with square dancing for having fun and meeting people. They truly do their part too, and encourage all non-dancers to come and join the happy family of square dancers.

Happy Anniversary, Mr. and Mrs. Photographer of Square Dancers!

SQUARE DANCE DATE BOOK



Dec. 1-15th R/D Snow Festival, K of C Hall, Akron, Ohio

Dec. 1-NNJSDA Mini Festival, Caldwell College, Caldwell, New Jersey

Dec. 6-7-14th Annual Winter Wonderland Festival, City Park, Shelby, North Carolina

Dec. 7-Lubbock S/R/D Federation Dance, Fair Park Coliseum, Lubbock, Texas

Dec. 7-Dixie Fed. Callers Yuletide Dance, Recreation Center, Tifton, Georgia

Dec. 8-RDTA Holiday Ball, La Palma Park,

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Dance, City Auditorium, Valdosta, Georgia
Jan. 16-19—Old Pueblo 27th S/R/D Festival,
Community Center, Tucson, Arizona
Jan. 24-26—5 Star Command Perform-A-
Dance, Civic Center, Abilene, Texas
Jan. 24-26—Winter Wonderland Weekend,

French Lick-Sheraton Hotel, French Lick,
Indiana
Jan. 26—Winter Carnival S/D, Civic Center
Auditorium, St. Paul, Minnesota
Jan. 29—17th Annual Funstitute, Crestview
School, Salt Lake City, Utah
Jan. 31-Feb. 2-5 Star Command Perform-A-
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sippi
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Key: E Flat Tempo: 128 Range: HC LB

Caller: Jeanne Moody

Synopsis: Complete call printed in Workshop.
Comment: Interesting instrumental. Good use of Guitar and Piano. A natural for callers who can yodel. Nice timing.

Rating: ☆☆☆

ON A HIGHWAY HEADED SOUTH —

Dance Ranch 627

Key: A Tempo: 132 Range: HC LB

Caller: Ron Schneider

Synopsis: (Break) Allemande left — forward two — make allemande thar — men back in and star — shoot star full turn — right to corner pull by — left allemande that corner — weave ring — do sa do — promenade (Figure) Heads promenade halfway — sides square thru four hands — do sa do outside

HOW TO USE THE RECORD REPORT

To get the best possible analysis all singing calls are checked and rated by two sources. First, a rating is made by a square of dancers that actually dances to each record. The records are then sent to another reviewer, who rates them on recording quality, instrumentation, clarity of commands, and body mechanics. The final "star" rating is based on a consensus of the reports from both. In all cases and unless otherwise noted, it may be assumed that singing calls are recorded in a medium range. In the case of hoedowns the key will be included.

| | |
|-----|--|
| HF | |
| HE | |
| HD | |
| HC | |
| HB | |
| HA | |
| LG | |
| LF | |
| LE | |
| LD | |
| LC | |
| LB | |
| LA | |
| ELG | |
| ELF | |

Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (*) in which case you will find the call reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follows: ☆Average, ☆☆☆Above Average, ☆☆☆☆Exceptional, ☆☆☆☆☆Outstanding.

ABOUT THESE REVIEWS

As you read the comments and the ratings this month you will note that a new reviewer is at work. Because each individual has his own method of grading records, there will be a greater number of one and two stars than in the past. However, we caution you not to be concerned. The important fact is the consistency of the rating system over a period of time. Our reviewer, whose name is well known, has asked that he be allowed to work anonymously.

two — make ocean wave — all eight circulate — girls trade — swing thru — swing corner — allemande left — come back and promenade.

Comment: Lively moving dance. Adequate recording. Callers should have no problem in using the musical portion. Melody not difficult. Rating: ☆☆

WINTER WONDERLAND — Windsor 5050

Key: B Flat **Tempo:** 130 **Range:** HA

Caller: Shelby and Laura Lee Dawson **LB**

Synopsis: (Break) Join hands circle left — left left allemande — do sa do — men star left once around — turn thru — allemande left — weave — do sa do — promenade her (Figure) Heads promenade halfway — lead to right — circle up four — break to line — go up and back — right and left thru — slide thru — square three quarters — swing corner —

CURRENT BEST SELLERS

Fifty dealers and distributors of Square and Round Dance records in key cities throughout the United States and Canada were canvassed to find out just what records were selling in their individual area. The following lists were made up from that survey taken just before deadline.

SINGING CALLS

| | |
|--------------------------|-----------------|
| Honeymoon Feeling | Wagon Wheel 608 |
| Freckles and Polliwogs | Red Boot 166 |
| Hello Trouble | Kalox 1162 |
| It's A Sin To Tell A Lie | Blue Star 1992 |
| Gypsy Woman | Kalox 1161 |

ROUND DANCES

| | |
|--------------------|-----------------|
| Glad Rag Doll | Hi-Hat 926 |
| Be My Honeycomb | Hi-Hat 924 |
| Just In Time | Grenn 14200 |
| My Darling | Wagon Wheel 504 |
| Dancing On A Cloud | Grenn 14186 |

LOCAL DEALERS

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★ MICHIGAN

B BAR B WESTERN SUPPLY

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SCOTT COLBURN SADDLERY

33305 Grand River, Farmington 48024

★ MISSOURI

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★ MINNESOTA

J-J RECORD

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St. Paul 55106

★ NEW JERSEY

DANCE RECORD CENTER

10 Fenwick St., Newark 07114

★ NORTH CAROLINA

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SUPPLY, Rt. 1, Box 212, Advance 27006

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DART WESTERN SHOPPE

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left allemande — promenade her (Alternate Figure) Heads promenade halfway — lead to right — circle four — break to line — up and back — right and left thru — recycle — sweep quarter more — pass thru — swing corner — left allemande — promenade her.

Comment: Interesting duet by the Dawsons. Good recording for the holiday season with key changes. One of the better musical arrangements.

Rating: ☆☆☆

HAVING A BALL — Windsor 5048

Key: E Flat Tempo: 130 Range: HC
Caller: Al Stevens LB

Synopsis: Complete call printed in Workshop.

Comment: Nice flowing dance. Good instrumental and relaxed job by Al Stevens on vocal.

Rating: ☆☆☆

IT'S A SIN TO TELL A LIE — Blue Star 1992

Key: A Flat Tempo: 128 Range: HC
Caller: Marshall Flippo and friend LB

Synopsis: (Break) Circle left — left allemande — do sa do own — gents star left once around — home do sa do — left allemande — swing own — promenade (Figure) Heads promenade halfway — into middle — curlique — boys run — square thru three quarters round — trade by — do sa do — right hand star once around — girls turn back — swing that man — promenade.

Comment: Flippo and friend is a new wrinkle for Flip. As usual good timing and choreography. Musically the good Blue Star band. Tune fine and standard.

Rating: ☆☆☆

I THINK I'M GOING TO MAKE IT ALL THE WAY — Dance Ranch 626

Key: F Tempo: 130 Range: HC
Caller: Frank Lane LC

Synopsis: (Break) Sides face grand square — ladies promenade — swing at home — left allemande — promenade (Figure) Heads slide thru — pass thru — make two stars — reverse the stars — heads to center for flutter wheel — ladies first — pass thru — swing



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thru — turn thru — swing corner — promenade.

Comment: Good interesting figure with use of two stars we need in good square dance choreography. Frank Lane uses good filler patter. Nice club dance.

Rating: ☆☆☆

MAMA DON'T ALLOW — Lore 1146

Key: C

Tempo: 132

Range: HC

Caller: Johnny Creel

LB

Synopsis: (Break) Four ladies promenade inside — swing at home — join hands make a ring — circle — allemande left — weave ring — do sa do — promenade (Figure) One and

three square thru four hands — do sa do corner — swing thru — girls fold — peel and streak — walk around ring — swing thru — four ladies circulate — swing corner — allemande left new corner — come back one promenade.

Comment: Use of the figure Peel and Streak may cause some problems if dancers are not prepared. Johnny Creel lets out with a good vocal dance. Is adequate timing wise.

Rating: ☆+

WHEN YOU'RE SMILING — Top 25302

Key: A Flat

Tempo: 128

Range: HD

Caller: Chip Hendrickson

LC

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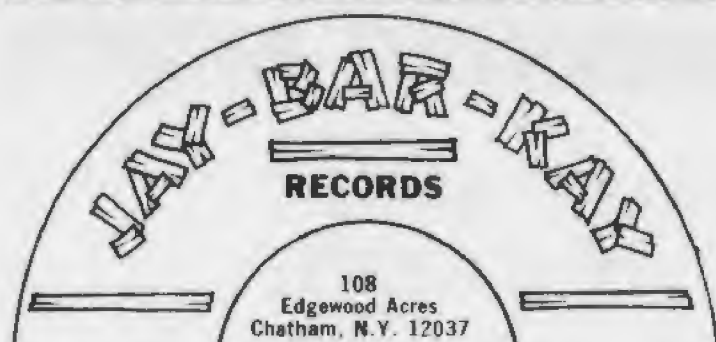
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- Special instructions for female callers
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- How to get started as a caller.



THE SOUND WITH THE SOLID BEAT

NEW RELEASES

JK-156

"BROOKLYN"

Caller: Randy Anderson

JK-157

"IF WE MAKE IT THROUGH DECEMBER"

Caller: Ken Anderson

JK-148

"XMAS MEDLEY"

Caller: Randy Anderson

JK-154 "LITTLE GIRL OF MINE"

Caller: Carl Hanks

JK-155 "HOW DO YOU DO"

Caller: Kip Garvey

JAY-BAR-KAY RECORDS 108 Edgewood Acres Chatham, New York 12037

Synopsis: Complete call printed in Workshop.
Coment: Good figure alignment. Standard but well recorded tune. Musically adapted to figure construction. Fine instrumental with typically TOP banjo beat.

Rating: ☆☆☆

LOOK FOR THE SILVER LINING — MacGregor 2156

Key: B Flat **Tempo:** 128 **Range:** HC
Caller: Monty Wilson **LB**

Synopsis: (Break) Circle to left — left allemande — come back and swing — left allemande — weave ring — do sa do — promenade (Figure) Heads star thru — pass thru — right and

left thru — do sa do — make ocean wave — swing thru — boys trade — box the gnat — join hands circle left — left allemande — come back promenade.

Comment: Good instrumental. Reissue of an older release. Standard use of basic figures, nothing unusual. Club level dance.

Rating: ☆☆☆

OBLAH-DI OBLAH-DA — Grenn 12145

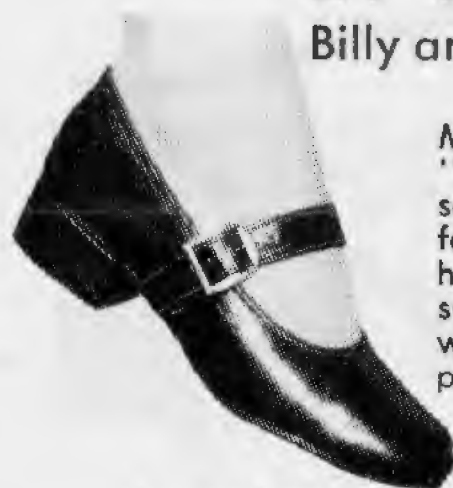
Key: D **Tempo:** 130 **Range:** HD
Caller: Dick Leger **LD**

Synopsis: (Break) Allemande left allemande thar — go forward two — right and left men hang on — make a backup star — shoot star

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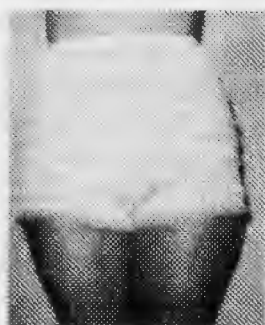
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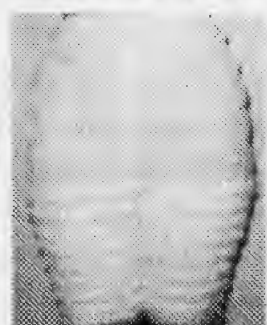
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full turn — corner box the gnat — same gal do sa do — weave ring — do sa do — promenade (Figure) Heads square thru four hands — swing corner — join hands circle — allemande left new corner — weave ring — do sa do — promenade.

Comment: Simple figure nice for newer dancers. Interesting musical arrangement with good rhythm track.

Rating: ☆

SING SING A SONG — Blue Star 1995

Key: C Tempo: 130 Range: HA

Caller: Johnnie Wykoff LA

Synopsis: Complete call printed in Workshop.

Comment: Good recording by Johnnie Wykoff.

Musically sound. Use of Grand Sashay is well cued in the instruction portion. Rhythm very adaptable to square dancing.

Rating: ☆☆☆

IF YOU'VE GOT THE MONEY—

Lightning S 5025

Key: F Tempo: 128

Range: HC

Caller: Ed Fraidenburg

LB

Synopsis: (Break) Four ladies chain three quarters — join hands circle left — ladies in — men sashay — circle left — swing thru — go forward two then right and left grand — promenade (Figure) One and three flutter wheel — roll it round you go — curlique — boys run right — circle four with outside

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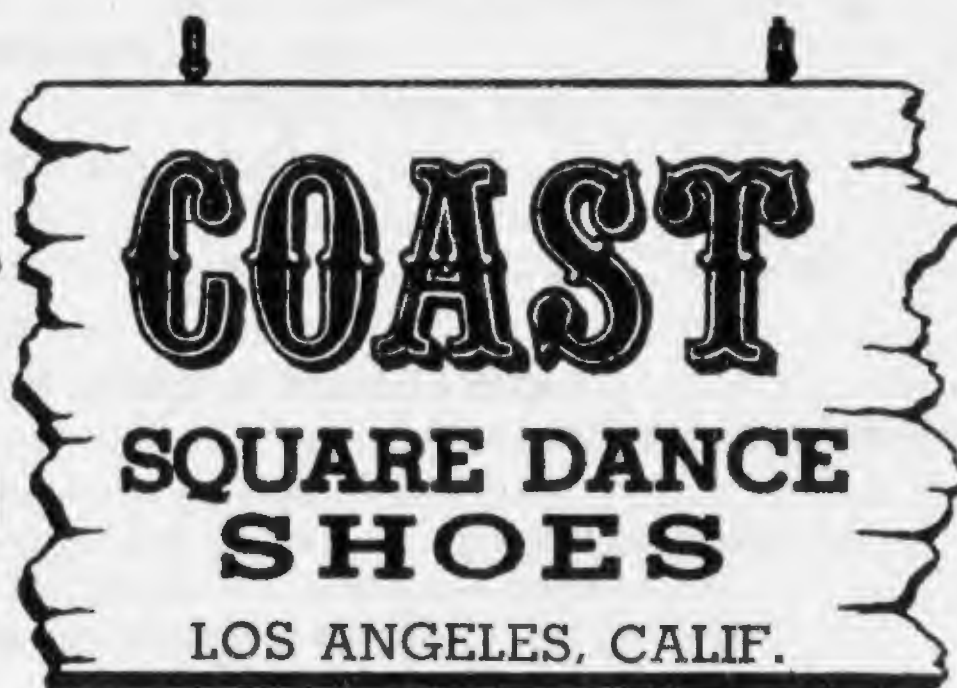
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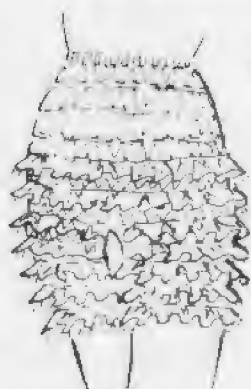
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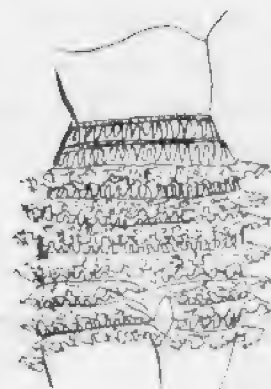
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two — break make a line — forward up and back — curlique — boys run — girl trade — allemande left — come back and promenade.
Comment: Interesting figure. Timing well choreographed. Music average on a reissue. Heavy use of bass beat emphasized.

Rating: ☆

WHO'S IN THE STRAWBERRY PATCH —

Lightning S 5026

Key: F Tempo: 130 Range: HC
Caller: Jim Lee LB
Synopsis: (Break) Circle left — allemande left — allemande thar — boys swing in — star — shoot the star full turn to corner — pull

by — new corner allemande left — promenade (Figure) Four ladies chain three quarters — new head ladies chain across — head couples square thru — four hands — meet corner — make an ocean wave — swing thru — boys run — bend the line — slide thru — swing corner — promenade.

Comment: Good instrumental. Timing has to be adjusted for some callers. Music standard and acceptable.

Rating: ☆☆

RUNNING BEAR — Top 25303

Key: A Flat Tempo: 128 Range: HC
Caller: Dick Jones LC



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Synopsis: (Figure) Four ladies chain — chain back — rollaway — heads go forward and back — star thru — outside two dive thru — pass thru — do sa do — same four circle half — dive thru — square thru — sides divide — star thru — meet that two do sa do — circle halfway — dive thru — box the gnat — pull 'em thru — swing corner — left allemande — promenade.

Comment: Another reissue of a previous release. Fifty basic figures. Metering of words will take some practicing. Good for new dancers. Close timing.

Rating: ☆☆☆

NEVER AGAIN — Bogan 1259

Key: C **Tempo:** 128 **Range:** HC
Caller: Lem Gravelle **LC**

Synopsis: (Break) Four ladies chain — rollaway — circle left — four ladies rollaway — circle — left allemande — weave ring — do sa do — promenade (Figure) Heads square thru four hands — corner do sa do — star thru — go into middle and back — right and left thru — turn a quarter more — girls trade — wheel and deal — swing corner — left allemande — promenade.

Comment: New move in the choreography that helps the dance. Nothing unusual in the way of music. Average tune.

Rating: ☆

RED ROSES FROM THE BLUE SIDE OF TOWN — Blue Star 1996

Key: C **Tempo:** 130 **Range:** HD
Caller: Al Brownlee **LC**

Synopsis: (Break) Circle left — left allemande corner — do sa do — four ladies promenade — do sa do — left allemande — promenade (Figure) Heads right and left thru — curlique — walk and dodge — partner trade — flutter wheel — ladies lead — turn it around — pass thru — right and left thru — swing thru — swing thru again — swing this lady — promenade.

Comment: Plenty of figure in the dance but interesting. Dancers will be busy. Is good for club level. Quite a few words to be experienced by caller.

Rating: ☆

CARELESS LOVE — Hi-Hat 440

Key: E Flat **Tempo:** 130 **Range:** HC
Caller: Lee Schmidt **LA Flat**

Synopsis: (Break) Four ladies chain three quarters round — chain 'em straight across — heads face your lady — grand square — take eight steps — left allemande — do sa do — men star left full around — meet partner promenade (Figure) Heads swing star thru — Circle four — break to line — eight to middle and back — swing thru — box the gnat — right and left thru — ladies lead dixie style — ocean wave — balance — step thru — swing corner — promenade.

Comment: Use of Highland Swing is controversial in some areas. Close timing in some spots. Music standard. Another reissue of previous release.

Rating: ☆

IF YOU LOVE ME LET ME KNOW — Bogan 1260

Key: D **Tempo:** 128 **Range:** HD
Caller: Wayne Baldwin **LD**

Synopsis: (Break) Four ladies chain across — rollaway — circle left — four ladies rollaway — circle left — left allemande — weave ring — do sa do own — promenade (Alternate break) Four ladies chain across — send 'em back grand flutter wheel — join hands circle left — weave ring — do sa do — promenade (Figure) Heads lead right circle four — make a line — star thru — pass thru — trade by — do sa do — right and left thru — pass to center — centers pass thru — pass thru again — swing corner — promenade.

Comment: Timing average. Tune is a western ballad with strong beat for callers use. Music is regular BOGAN instrumental.

Rating: ☆

CONTRA

BANJO CONTRA — Blue Star 1994

Key: D **Tempo:** 132 **Range:** HD
Caller: Jerry Helt **LD**

Synopsis: (Figure) Banjo with one below — men forward go — sidecar back to place — face girl — heel and toe here we go — heel and toe back you go — heel and toe here we go

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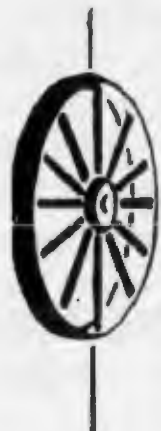
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By: Beryl Main



John and Wanda Winter

— heel and toe back you go — do sa do
same girl — swing same girl — with couple
across circle four to left — left hand star
with same four.

Comment: A recording that could become very
helpful for callers wanting to add contra
movements to their dance programming.
Clear recording by Jerry.

Rating: ☆☆

ROUND DANCES

SIESTA IN SEVILLA — Grenn 14198

Choreographers: John and Maryalice Hefeneider

Comment: A redo on one of the "old favorites."

Very good music.

TANGO MANNITA, Flip side to Siesta in Sevilla
Choreographers: Manning and Nita Smith

Comment: A redo of a one time favorite tango.
Very good music.

The current reviewer, who has agreed to
work with us for only a limited period of time,
may be encouraged to remain if we receive
enough response to his reviews. So, whether
you agree or disagree, why not drop us a note
in the next few days. Editor.

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(LETTERS, continued from page 3)

evening all could dance right through to an easy version of the old favorite "Summer Sounds." At 11:15 they did not want to stop. To a caller doing a one-night show, this gave great satisfaction.

Ecka Martin
Park Orchards, Australia

Ecka's reference to an Australian "round up" will be familiar to some of you who have danced "down under." It simply has the men line up in one line facing the ladies in another. By all facing the stage and coming forward,

each dancer gets a partner for the next square.
— Editor

Dear Editor:

For several years we have read and enjoyed your magazine and the "From the Floor" section. May we tell you what the dancers in our club (Ponchatoula Promenaders) are doing? For instance, for the annual two-day Strawberry Festival in Ponchatoula we are invited to dance each day as part of the scheduled activities. Our club also sponsors a dance on the last night of the Festival, with an after-

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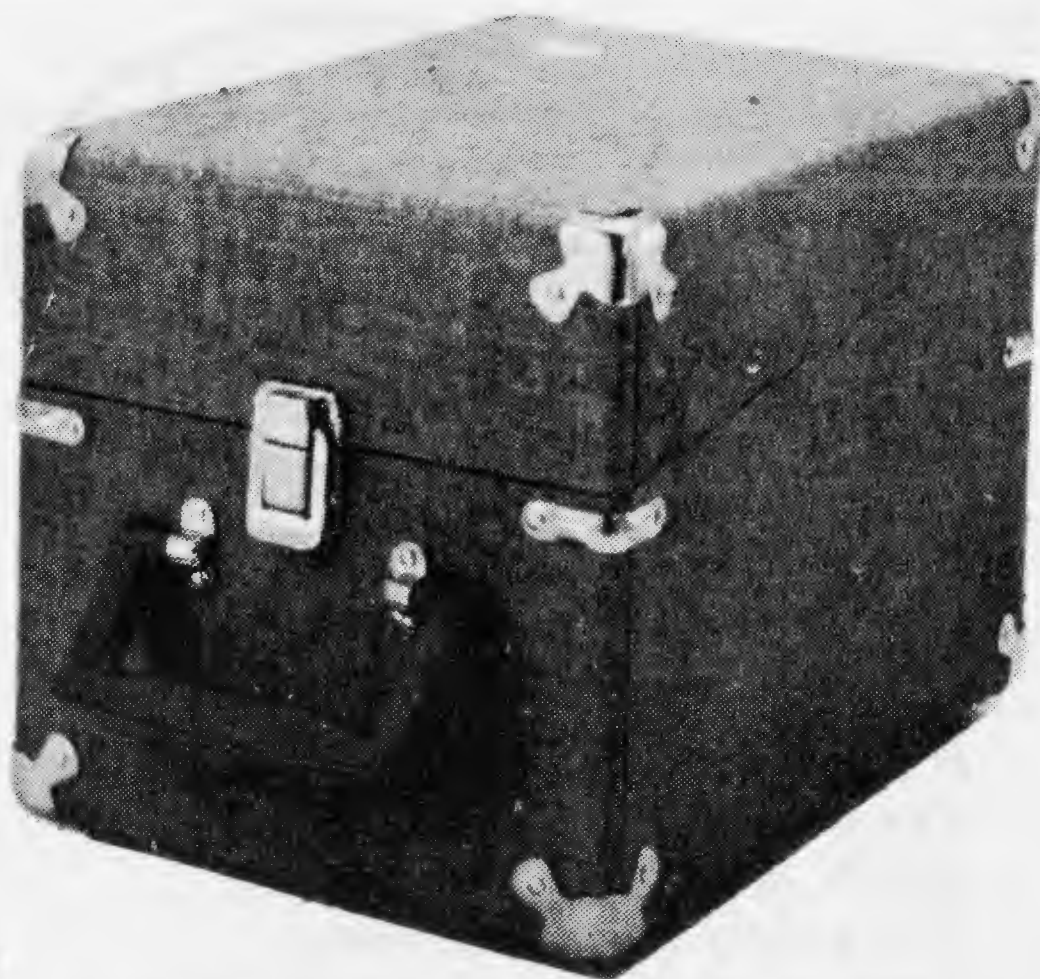
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P10-118
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party following. This attracts many square dancers and spectators. We have also danced for the patients at a local nursing home, a school for the retarded, at a camp for muscular dystrophy patients, at a hospital for mental patients, etc. This year for the second time we are working with our caller, B. P. Merritt, in sponsoring a dance to benefit the camp for muscular dystrophy patients near here. . . . All of us promote square dancing at every opportunity. We welcome visitors and frequently have as fellow dancers couples who

are passing through. We present each couple, on the first visit to our club, a badge in the shape of a strawberry (this is the strawberry belt of the state).

Bill and Pat Daigle
 Independence, Louisiana

Dear Editor:

My husband, Larry, and I were introduced to square dancing by Gil and Gwen Mathis in Panama City, Florida, in 1965. Gil was, to us, the greatest teacher and caller there could be and one of the last dances he called was

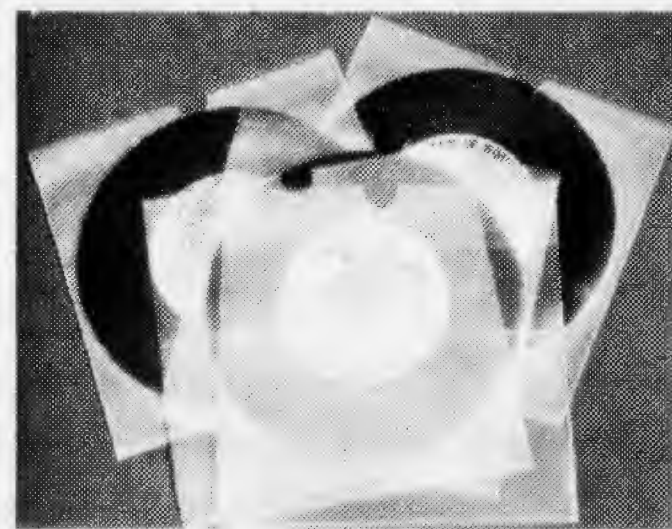
Merry
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*Try to remember that Christmas comes
 At the stroke of a midnight clock;
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 You will know just when it came.
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"Riverboat," which I loved. My husband changed jobs and locations and we were without a local club for nearly seven years. In 1972 the Covington (Va.) Department of Recreation helped to organize the Covington-Allegheny Squares. George and Jo Jordan from Staunton agreed to head up the club. Larry and I were excited at the prospect of becoming involved with square dancing again, and are now sure we have danced to *two* of the greatest callers and teachers in square dancing. "Riverboat," the dance we learned last

in 1966 in Panama City, was one of the first that George learned and is still one of our favorites. Our club is now two years old. We have 56 members and are hoping for a large class of beginners this fall. Thanks for all you do to make the World of Square Dancing so great.

Kae Lacy
Clifton Forge, Virginia

Dear Editor:

Dancing is going along fine down here and at present we in Christchurch are starting to

—BETTINA—

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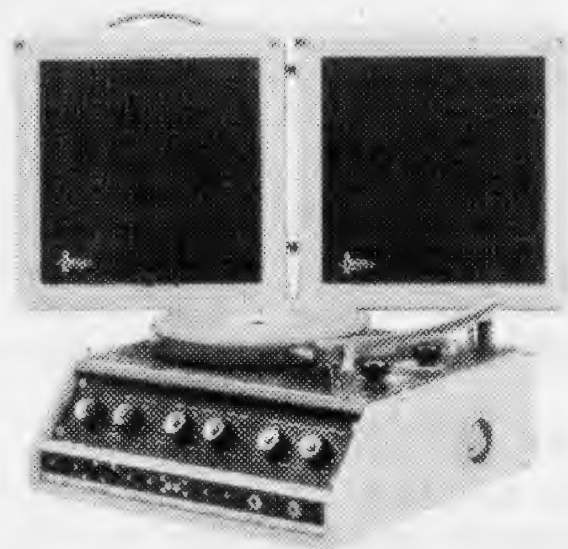
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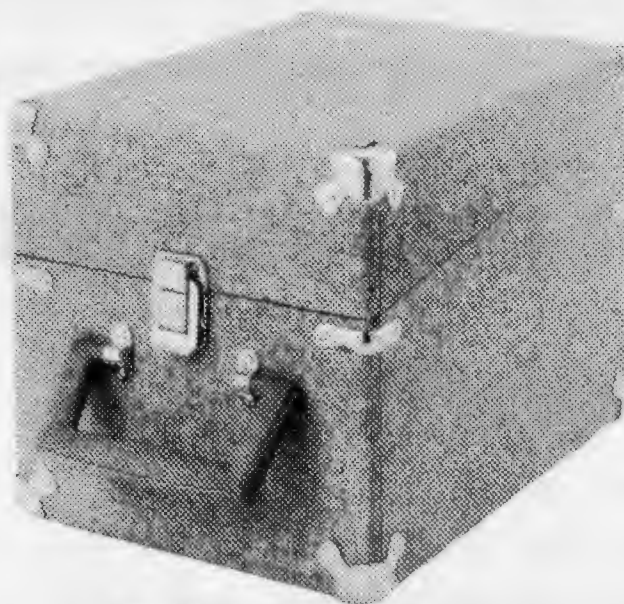
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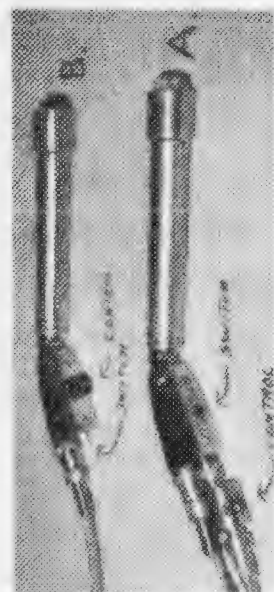
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627 — On a Highway Headed South,
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1146 — Mama Don't Allow, Caller:
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2369 — Old Man from the Mountain,
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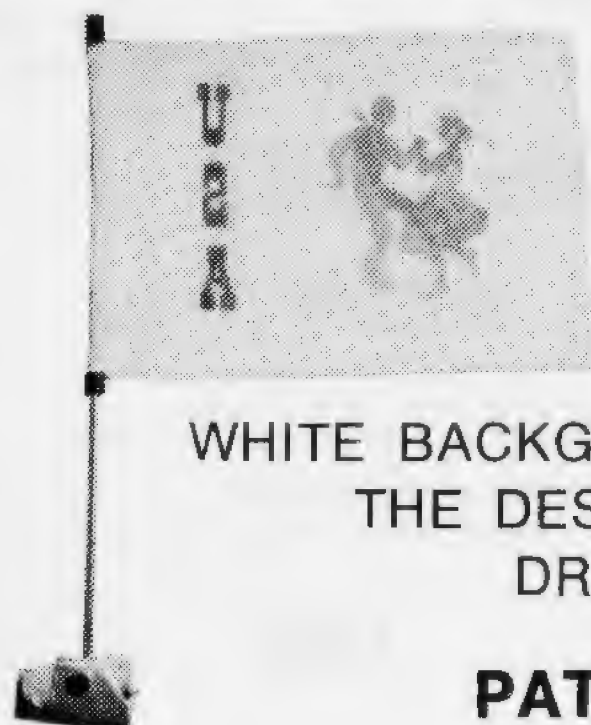
emerge from one of the wettest winters we have had in a long time. Oddly enough the wettest nights of the week have been Tuesdays, Learners' Night. But this didn't deter the 15 plus squares who met each week and who graduated on October 5. We also had a snow trip which was well attended with some 110 making the train trip into the mountains. As well we have just had our first square dance dinner with 122 present. All of these social functions are helping tremendously to make our club a compact and happy unit, and nat-

urally, we hope that it will grow even bigger.
Gwen and Gordon Nuttall
Christchurch, New Zealand

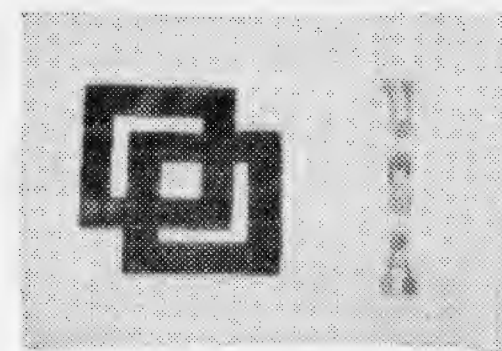
Dear Editor:

We had been living in St. Louis, Mo., since 1971-1973, and we had a very good time. One best reason is we learned how to square dance and round dance and we were just crazy about it. . . . All square dancers were so kindly to us. We could have good time wherever we went. When we had to leave we were so sad because we thought we would not be able

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to dance anymore. But one square dancer told us he saw news about square dancers in Japan. When I heard it I felt so happy. I believe our home town must have dancing club because many foreigners live in Kobe. But they didn't. We just keep looking and looking for it. . . . I think you can understand. If square dancer can't dance, how he's going to be. Yes, he'll be crazy.

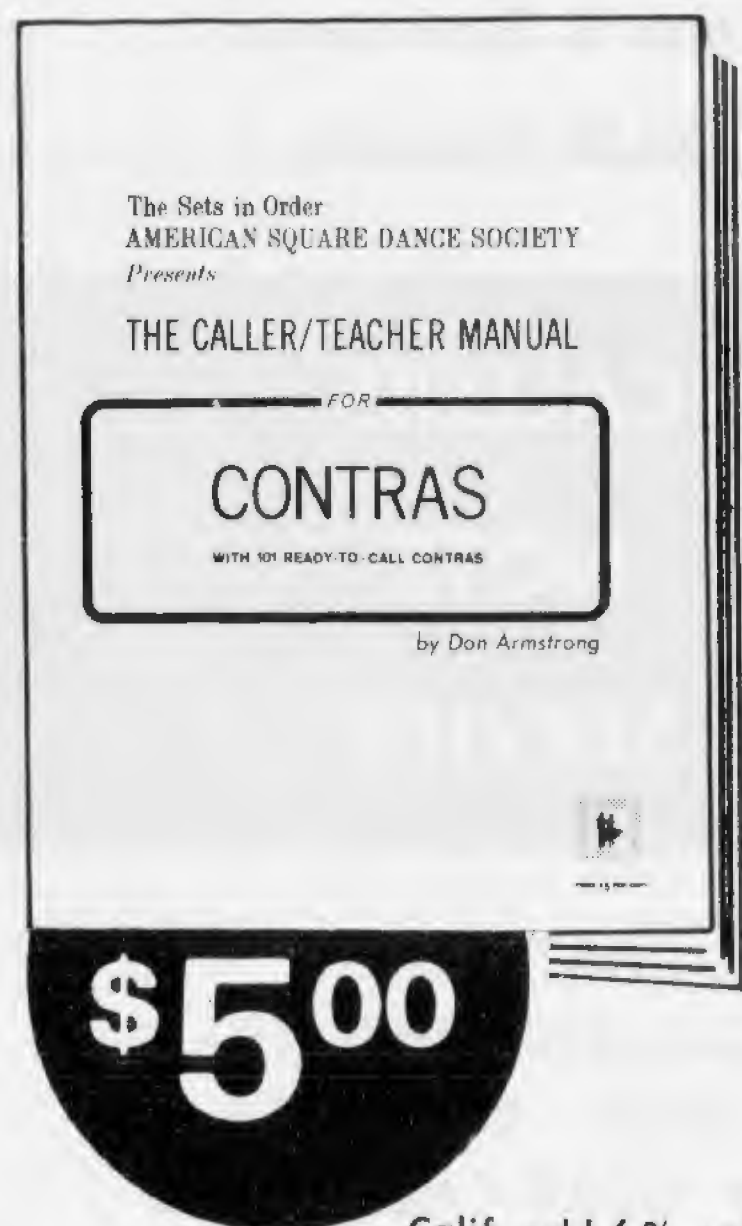
Yogi and Yuki Hada
Kobe, Japan

We have sent the Hadas dance information

for their area and informed them that the Le-Clairs and the Chaffees and 80 dancers would be in Japan next spring. — Editor

Dear Editor:

I am very much surprised that no one else (evidently) has written about your 1974-75 Directory of Square Dancing published in the August issue of **SQUARE DANCING**. It's a dandy! New and not so new dancers must be aware of the valuable and increasingly detailed yearly service furnished free. It must take a lot of your time and great cooperation



CALLER/TEACHER MANUAL for CONTRAS

by Don Armstrong

A full page is devoted to each of fifty contras that are carefully graded and thoroughly explained. Exact prompts are given with each beat of the music, emphasizing the proper syllable of the command. On the same page is a shorter prompted version for use as the dancers learn the figure and want to dance more to the music.

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from callers, teachers and dancers 'round the world to compile this labor of love. . . . How I wish we had had such a directory in the early 50s. We missed many a dance because we stopped overnight in the wrong city or town. After a long, hot day's ride, yes indeed, there was a dance fifty miles ahead or one hundred miles back. Your excellent directory has, for a long time, eliminated such hit or miss methods for traveling dancers.

Dorothy Neitzke
Vista, California

Dear Editor:

My wife and I are Federation Representatives for a square dance club here in Cincinnati. At a recent meeting there was a discussion about Square Dance Week. I wanted to know why round dancing was not included, like National Square and Round Dance Week. As I understand it, we are trying to promote square dancing. Why can't we promote round dancing as well? . . . I have been assigned to write and ask about this. Let us promote both square and round dancing together. After all, we are all out to promote both, aren't we? If this cannot be done, I would like to know why.

Frank Klar, Sr.
Cincinnati, Ohio

Since this magazine was started back in 1948 we have always considered this to be one activity and the words Square Dancing include dances done at a square dance — squares, contras, rounds, quadrilles, etc. — Editor

Dear Editor:

On page 9 in the February issue of SQUARE DANCING, Lamar Derk opened a complete new field in square dancing for the people in eastern North Carolina. We have been blessed with ministers from as far away

as Newport News, Virginia, and their wives dancing with us at our regular dances on Friday nights at the beautiful new Moose Lodge #2059 of Oak Island. I am now teaching a class for a Baptist Organization and one for the Methodists. The Methodists are starting another class this fall for all ages. We have two missionaries helping with the classes and a young minister from Winchester, Virginia, is in charge. We have a Devotional after each class. It is so nice to have your own minister as a pupil on Saturday night and on Sunday morning he is the caller. Many thanks to C. Lamar Derk for his writeup.

Robert Helms
Southport, South Carolina

Dear Editor:

I may be just plain dumb but for the life of me I can't figure out the Grundeen cartoon on the back of the July issue. I've waited this long to write because I figured there would be other dummies beside me.

Florence West
Denver, Colorado

No, you're not dumb. You just happen to be the first to write in. Check the partial figure "streaking" off of the right margin. — Editor.

Dear Editor:

Hello from the westernmost square dance clubs (in the fifty United States, that is). We are the Aleutian Whirlaways located at Adak Naval Station, Adak, Alaska. As our name says, we are about two-thirds of the way out on the Aleutian Chain. Pretty far out, eh? We have a pretty far out club — it's small but a good club to dance with. Right now we count about ten couples but hope to expand that by having a beginners' class this fall. We enjoy reading your SQUARE DANCING magazine



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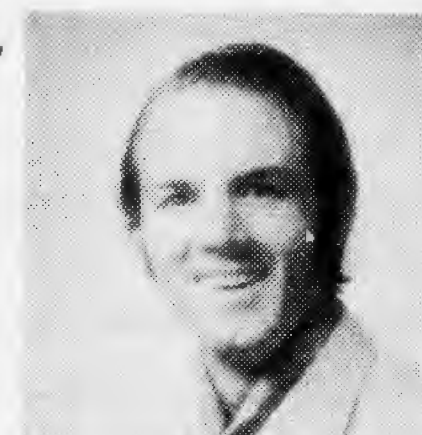
Flip singing call by Kenny McNabb

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and it keeps us up to date on the new styles and calls that are coming out around the world. The jokes make for good laughing. Personally, I have traveled through western U.S., Canada, and now Alaska, and have enjoyed every bit of square dancing that I have done along the way. So now Good Luck and Happy Dancing.

Wolfgang Schenck
Adak, Alaska

Dear Editor:

I think SQUARE DANCING magazine

should publish an annual index. The magazine contains many useful ideas and suggestions which are valuable references. Items such as sewing tips, dance figures, dance and party decoration ideas, to name only a few. A dancer may not have use for a particular piece of information in a given month, but in six months or a year, or two years, he may be the chairman of a special dance or committee and find himself thinking, "I remember reading something about this in SQUARE DANCING that would sure help me out, but I'll be darned if

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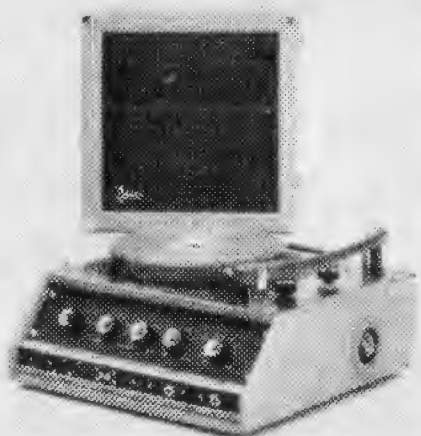
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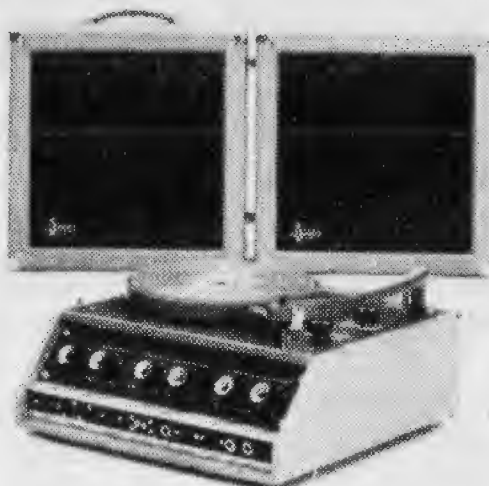
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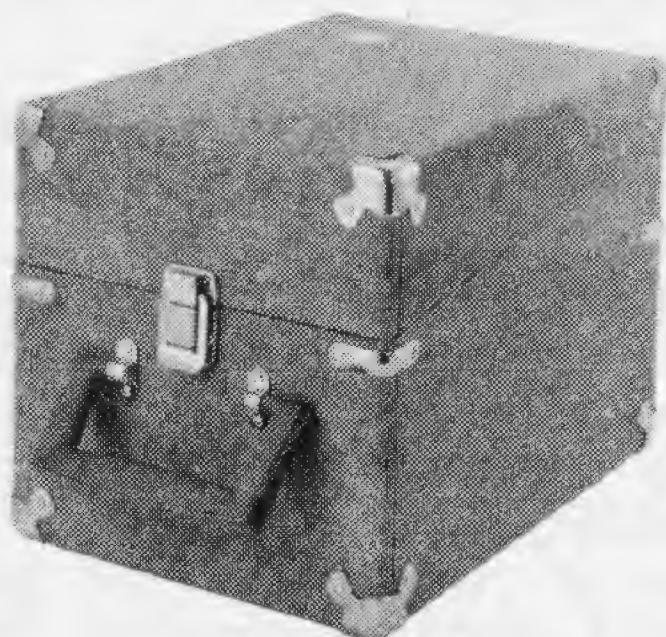


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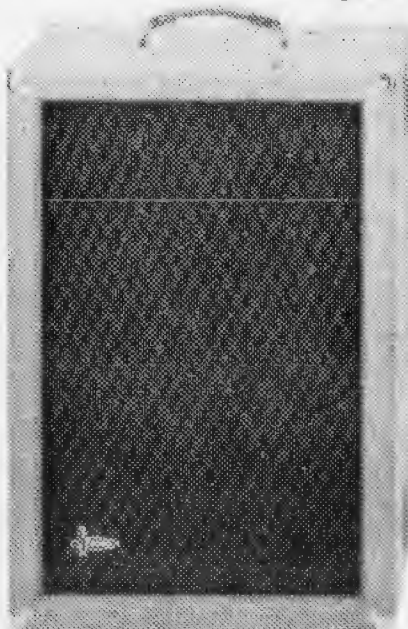
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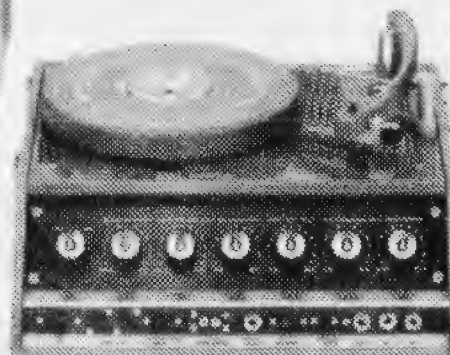
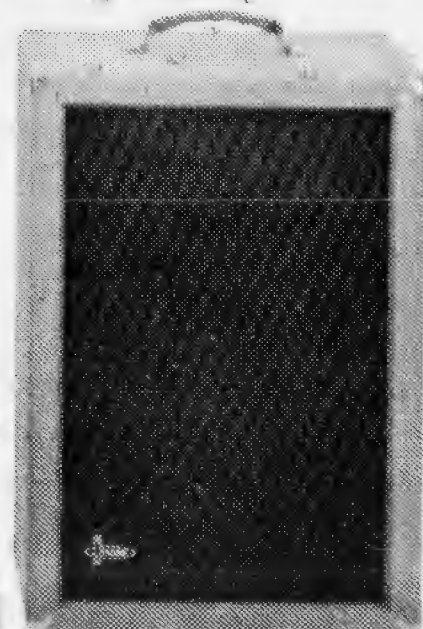


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I'm going to look through a pile of magazines to find it." An index would facilitate the retrieval of such information.

Gary Smith

Eugene, Oregon

This has been a prime project "hope" for a long time. Our need is simply additional personnel to do the work. — Editor

Dear Editor:

Just want to inform you that while we'd love to pass along square dance information in our area of Italy (Naples), the address you gave will just lead people to frustration. AF South is a place, *not* a person. Without the name of the club or individual no mail will reach us. We will be here until June, 1976 and will gladly serve as Info Volunteers until then.

Dick and Ann Bull

NSGD NSA Box 37

FPO, New York 09521

Sorry for the misinformation. Hopefully travelers to Italy and particularly the Naples area, will see this and get in touch. — Editor

WEDDING BELLS

SQUARE DANCE STYLE

Having met at a square dance, with their subsequent courtship at club dances and their own round dance clubs, and most of their friends being dancers, when wedding plans came under discussion Barbara Tirrell and Jim Connelly of Cresskill, New Jersey, decided that the only logical answer was a square and round dance wedding.

Since the size of the church limited the number who could attend the ceremony, the wedding reception was held at the Tenaflly Squares regular dance. Wedding ceremony and reception invitations were carefully worded to

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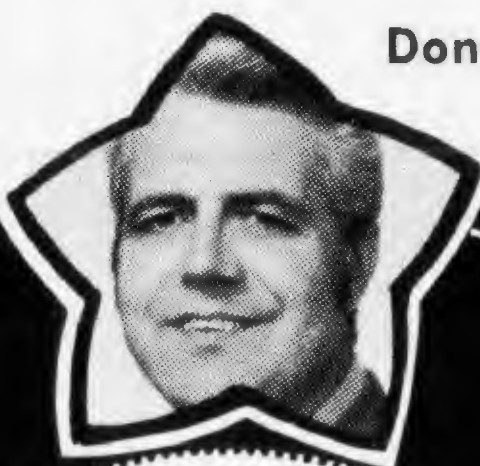
FIVE OF THE NATION'S FINEST ON THE SAME PROGRAM

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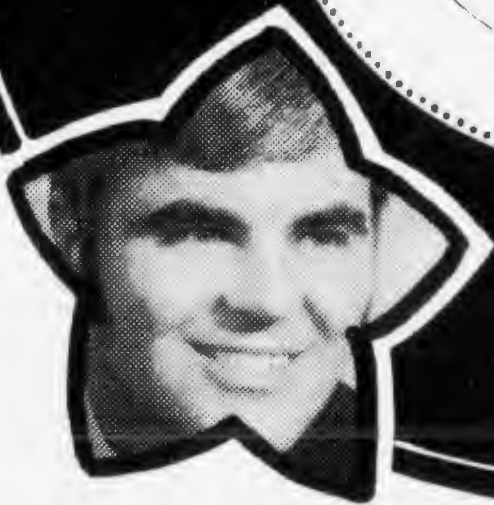
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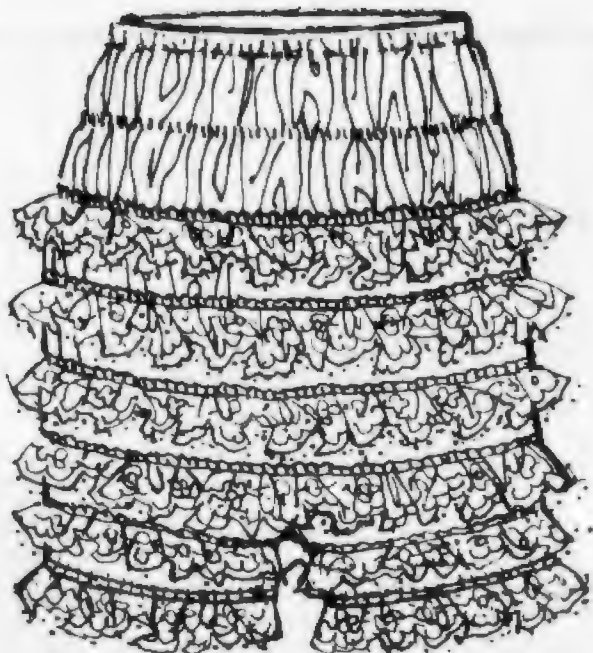
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include the fact that "our joy would be more complete if you can share in the square and round dance reception . . ." and were signed by the parents of the bride, Doc and Peg Tirrell.

Of course, the wedding party was attired in square dance clothes. 6-inch, proportioned boy and girl dolls, dressed to match the wedding party, adorned the specially created wedding cake. Following the simple ceremony and a short receiving line, the group caravaned to Tenafly Squares for the wedding reception and dance.

Instead of the traditional waltz, Barbara and Jim danced the round "One Rose," with other dancers joining them on the second sequence. Just before the last tip the newlyweds thanked all for coming to help them celebrate the most meaningful day of their lives.

HEAR! HEAR!

A group dancing in the Long Beach, California, area have adopted the name, "AOS" (Always on Sunday). They have a workshop on the first Sunday of each month and at various times during the year also hold Traveling Caller Dances on the 2nd or 3rd Sundays. It is an invitational affair and dancers are informed by mail of their registration for the dances. One paragraph at the close of the registration notification caught our eye. Written by Fred and Jean Brauns, the guiding lights of the group, the paragraph read: "One thing we do ask of you. Please don't set up

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all of your squares before the dance even begins. You miss dancing with some nice people (and even some nice *dancers*) that way! Leave yourself room to dance with *new* friends. And let less experienced dancers have the benefit of your good dancing once in a while, too." We think Fred and Jean have summed it up very well!

IN MEMORIAM

With deep regret we report the sudden passing of Marty Winter of North Park, Florida. Marty was well known as a square and round dance leader in the New Jersey and New York

areas prior to his retirement to Florida. Much of his original square dance choreography has appeared in the national square dance publications and he also choreographed several round dances. Marty will surely be missed by his many friends and followers.

MAXHIMER RETIRES

One of the true pioneers of square and round dancing and an old and dear friend, Ralph Maxhimer, has announced his retirement as A & R man with C. P. MacGregor Records. Ralph has had a health problem for the past several months and feels he is unable to con-

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tinue with this work. We wish him the very best. For the many friends of Ralph and Eve who may want to contact them, the address is 36 El Paseo, Lido Park, Newport Beach, California 92660.

DEADLINES — DEADLINES

December seems like a fine time to remind readers and volunteer reporters of some of the deadlines for copy for various directories and listings which appear in **SQUARE DANCING** during the year. March is the month in which we list all of the *Big Events* for the next eight months. Copy is due January 1, 1975, so if

you'd like to see your festival, roundup, convention, or whatever listed in the March issue, send the information in as soon as dates are firm. Two other listings which involve dates are the *Vacations Guide* in the April issue and *Summer Dancing* in May.

We'd like to be able to include everyone's weekend or week-long institute or camp as well as information on where traveling square dancers may locate a dance during the summer months. Please send originals (no carbons), include all information and remember the deadlines — *2 months prior to date of publication.*



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fashion feature



May Sasseen of Long Beach, California, gets ready for Christmas in her flower splashed dacron-cotton seersucker party dress. The green, orange, yellow and lavender fabric is trimmed with four-inch pleated green cotton, folded to make two edges show and sewn in place with jumbo size rickrack. The skirt is four gored; the sleeves loose and circular; the neckline V shaped. Four yards of 42" material were used. Happy holidays to all!

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